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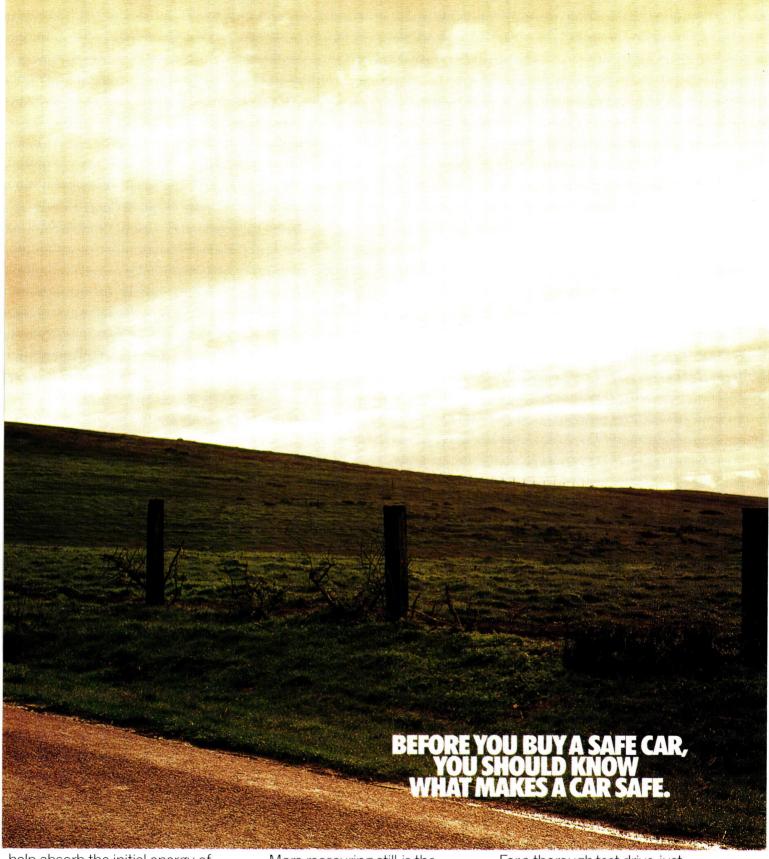
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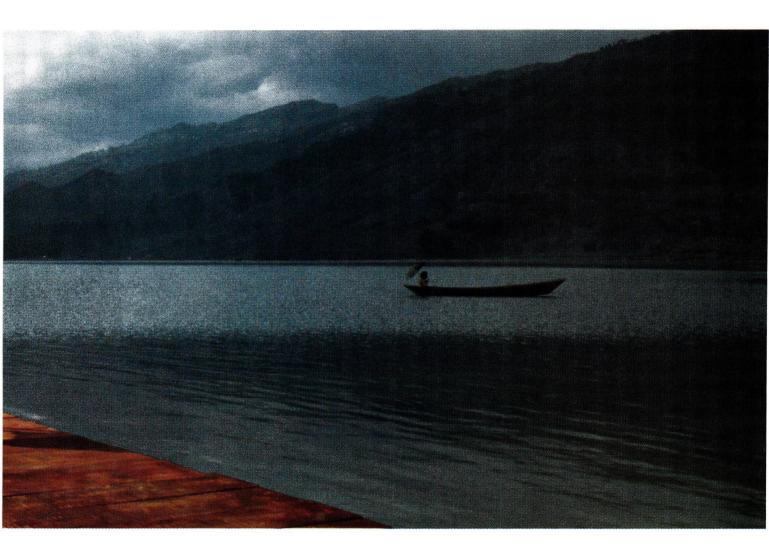
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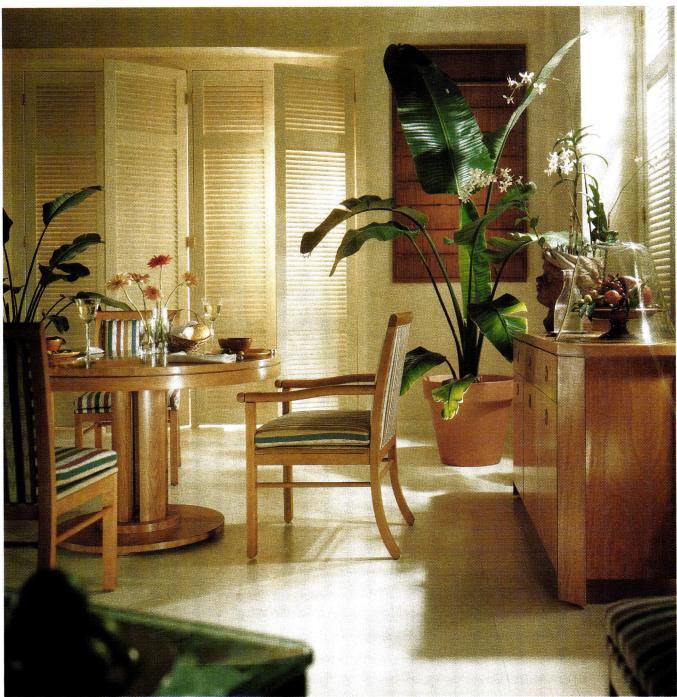


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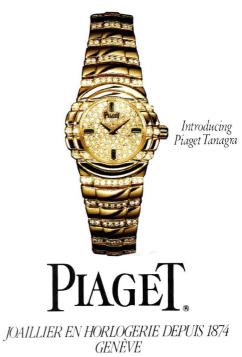
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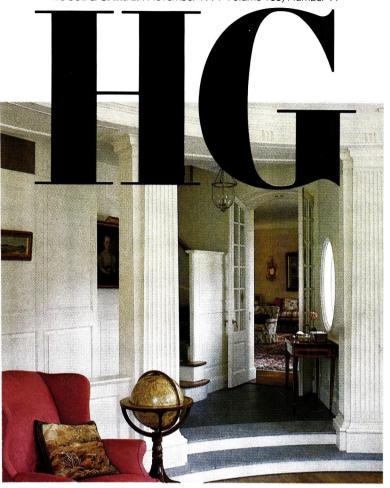
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HOUSE & GARDEN November 1991 Volume 163, Number 11



# NOVEMBER



cover Robert Currie's farmhouse kitchen for a converted barn. Page 202. Photograph by William Waldron.



Actor Peter
Weller, above,
strikes a domestic
note. Page 192.
Right: Cindy
Sherman as
Madame de
Pompadour in
her teacup for
Artes Magnus.
Page 198.



Potted plants and old brick paving, left, in Bunny Williams's Connecticut garden. Page 164. Far left: View to the living room in a Hollywood executive's East Coast house. Page 156.

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An American writer's 16th-century Tuscan estate, above. Page 106.

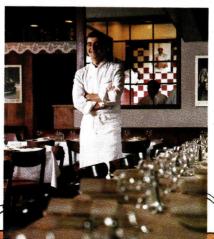
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Lalique's art nouveau serpent pin, above. Page 138.



## NOVEMBER



Restaurateur Jean-Michel Diot, left, at New York's Park Bistro. Page 82. Below: Border from Owen Jones's The Grammar of Ornament. Page 100.

CENTER LEFT: MUSEU CALOUSTE GULBENKIAN LISBON/PHOTO REINALDO VIEGAS



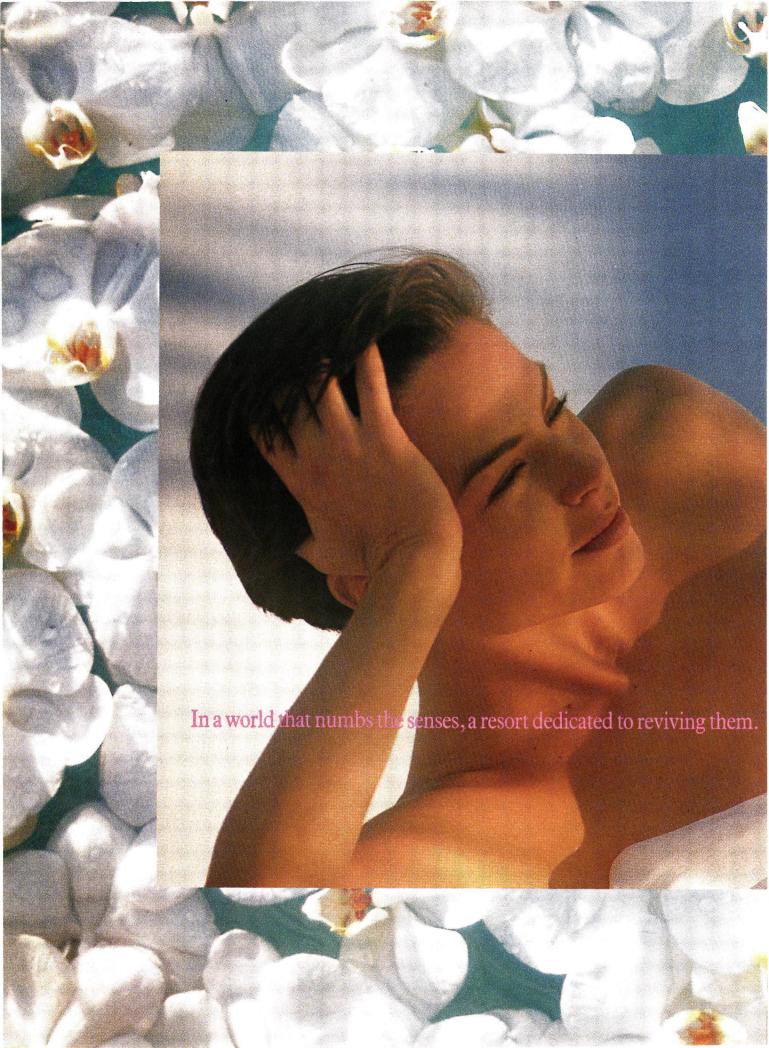
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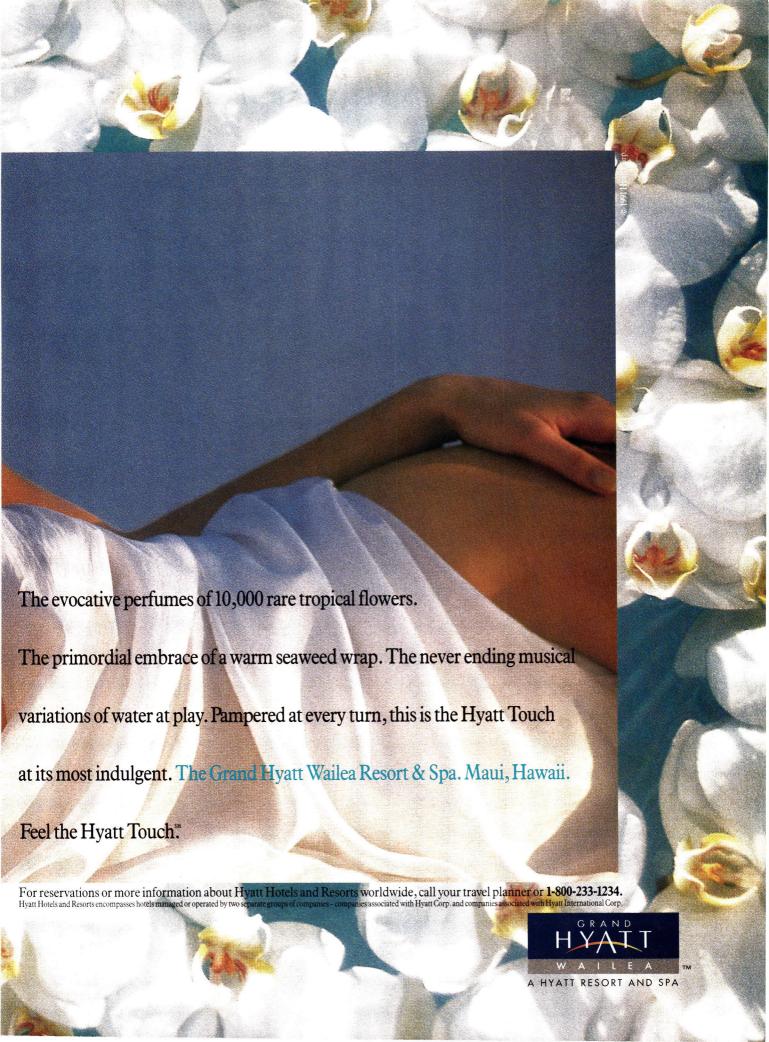
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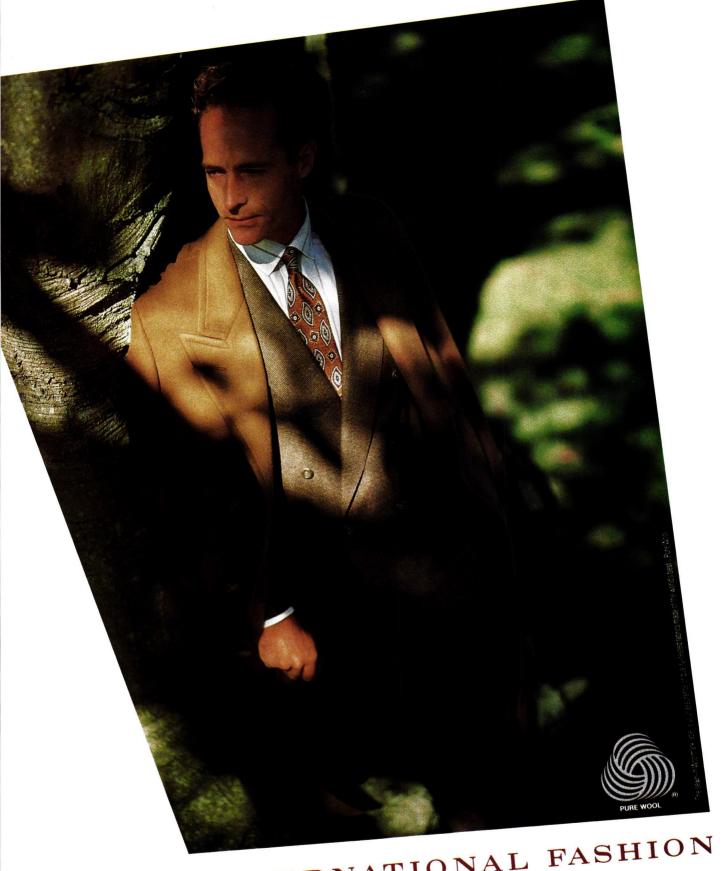
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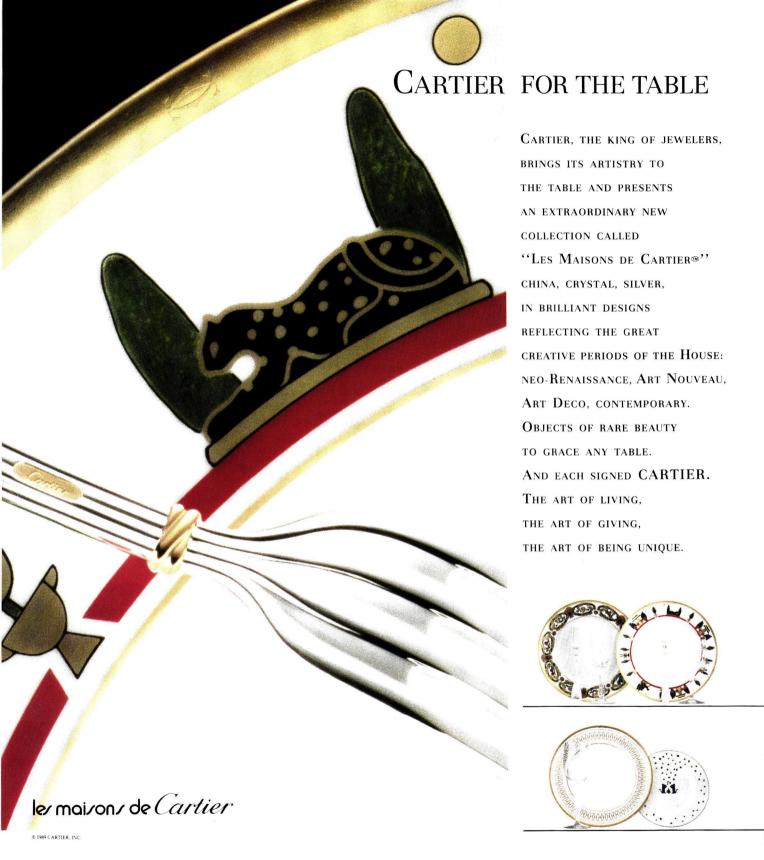
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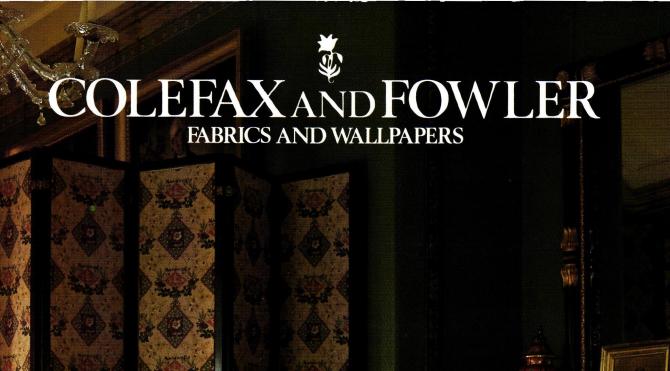
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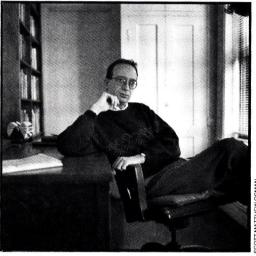
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#### Contributors Notes



Françoise Labro comes to her dual post as HG's European editor and editor in chief of Vogue Décoration after three years as editor in chief of French Elle Décoration. This month she produced the story about antiques dealer Christian Sapet and his "rustic" row house at the Marché aux Puces. "Christian puts things together like no one else. Everyone in Paris wants a chic hideaway like his."



SCOTT MATTHEW C

**Frank Rose** reports on efforts to save Poplar Forest, Thomas Jefferson's lesser-known neoclassical retreat. Rose, a native Virginian, says the "American cult of personality traces its origins to Jefferson. During his retirement Monticello was thronged with fans; Poplar Forest was his escape." Author of *West of Eden*, a profile of the Apple Computer company, Rose writes for *Fortune* and *Premiere*. His next book will be about the William Morris Agency.



Charlotte Gere is a British decorative arts historian and the author of Nineteenth-Century Decoration. For HG she reappraises architect, designer, writer, illustrator, and Victorian trendsetter Owen Jones: "Jones was hugely influential in the development and documentation of decorating as we know it." Gere is curating a show of nineteenth-century interior renderings which opens at New York's Frick Collection in May.

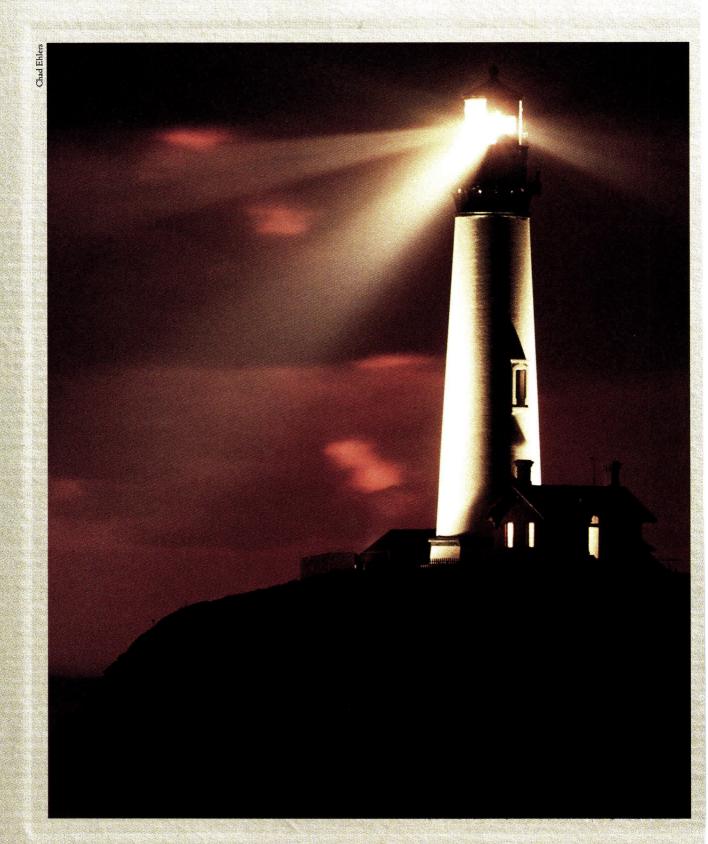
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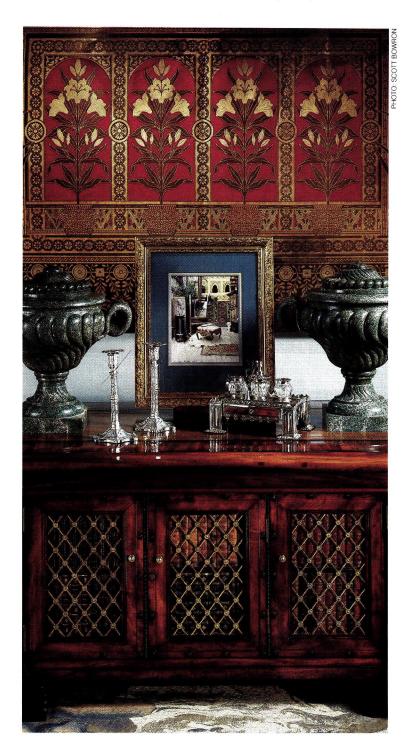
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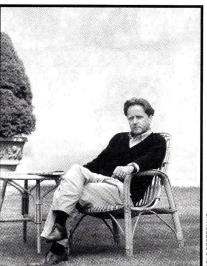


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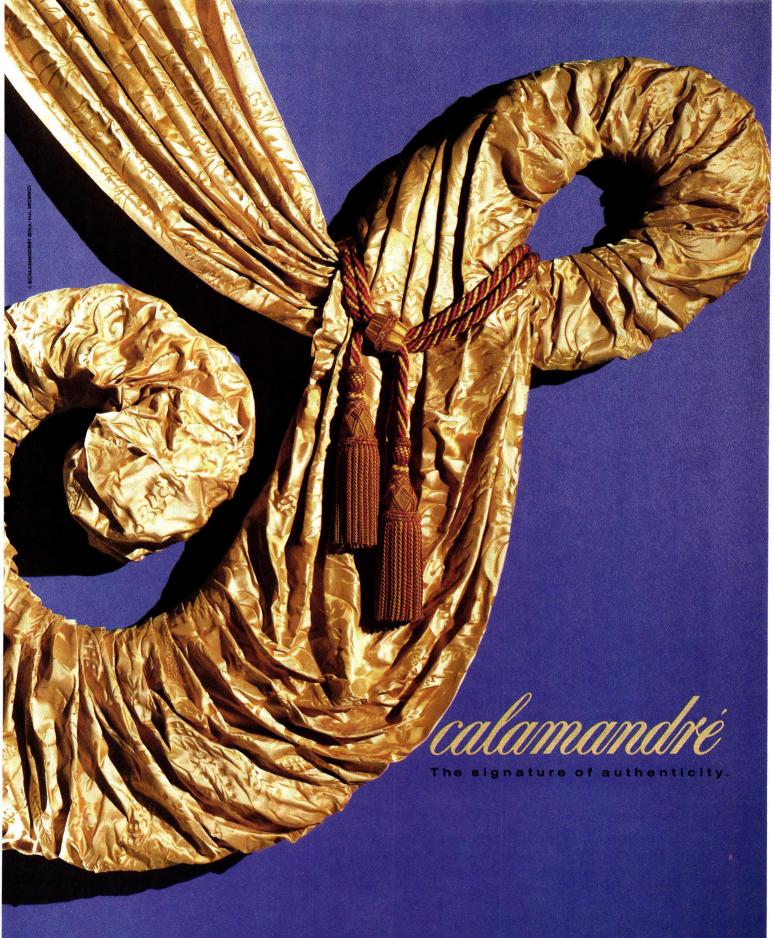
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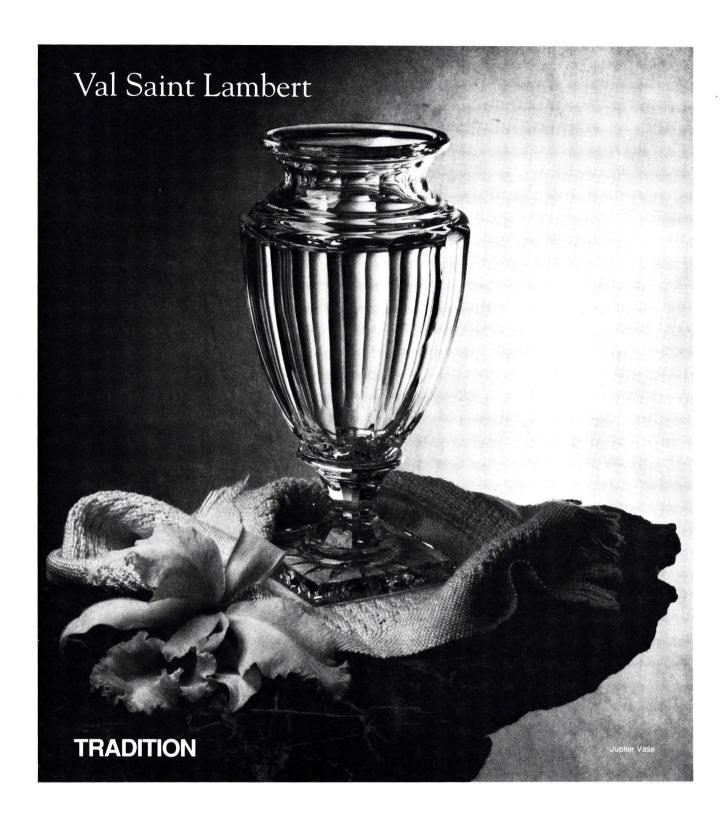
Melinda Sue Gordon captures the gloomy splendor of Paramount Pictures' sets for the new movie The Addams Family, aiming her lens at everything from the cobwebby kitchen to the skull and bone trimmed Christmas tree. Trained as a cinematographer, Gordon now works as a production still photographer for Hollywood studios. Her next project is Sneakers with Robert Redford.



Paul Gervais, this month's writer in residence, reflects on his life in a sixteenthcentury Tuscan villa on sixty acres. Gervais's first novel, Extraordinary People, out this month from Harper Collins, features a protagonist who is a professional winemaker. Gervais, a Massachusetts native, is himself an amateur vintner. He also produces the "best olive oil in the world."



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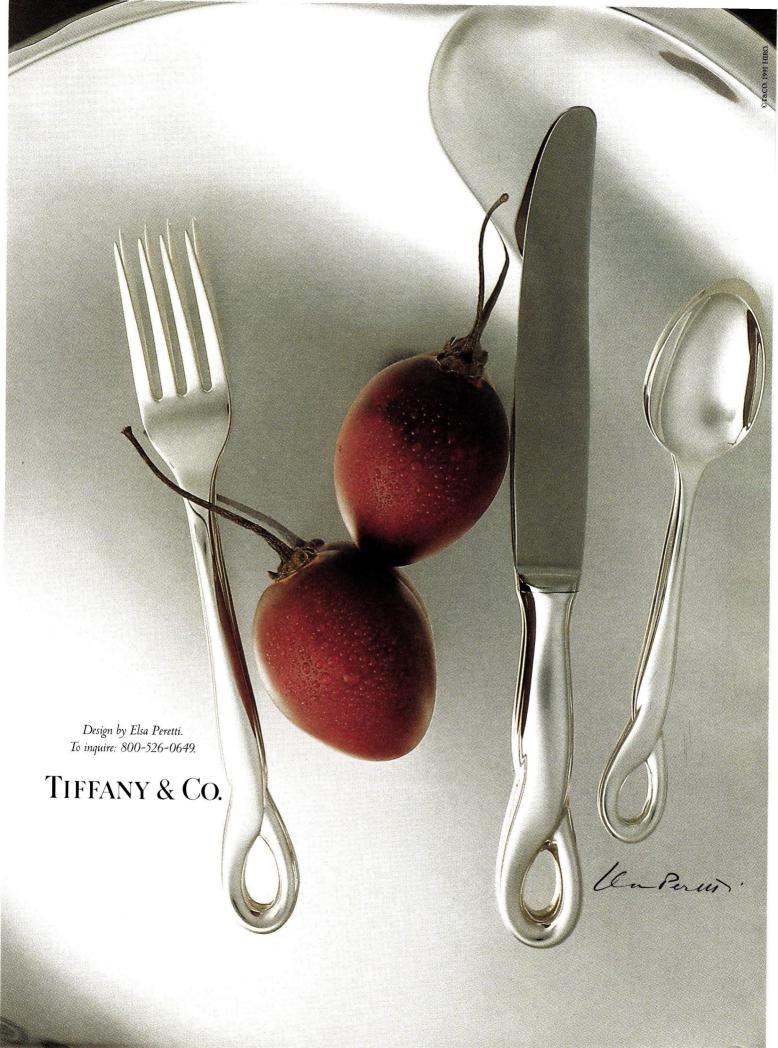
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# THE PEROPTS ON THE NEW AND THE NOTEWORTHY By Frid

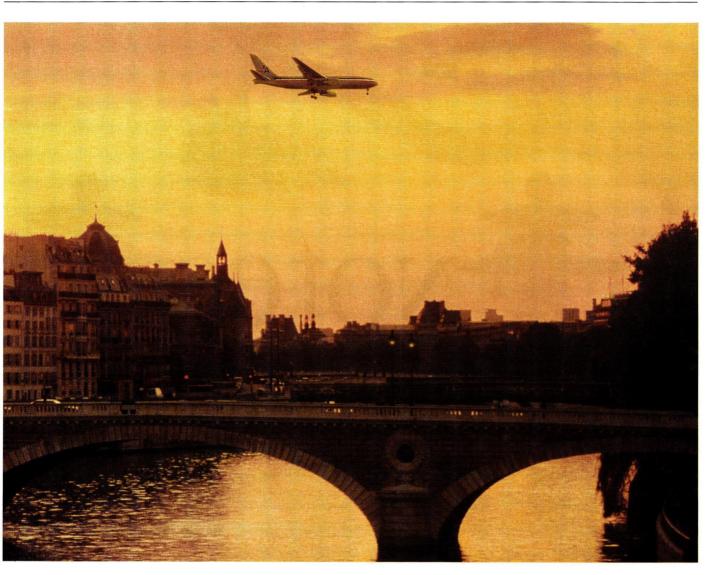
ON THE NEW AND THE NOTEWORTHY By Eric Berthold HG REPORTS The stars of decorative painting in San Francisco, Charley Brown and Mark Evans, have gone Hollywood with a 48by-25-foot behind-the-scenes view of Tinseltown for the Los Angeles lobby of an entertainment company. "We wanted it to evoke the glamour of the studios of the thirties and forties," says Evans. On a more intimate scale is their raccoon (top) for a dressing room. (Evans & Brown, 3450 3rd St. Unit 1D, San Francisco, CA 94124; 415-648-94<u>30</u>).

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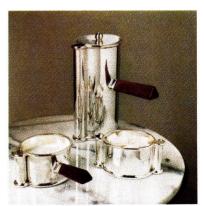
Show, Oct. 19-24, Seventh Regiment Armory, NYC. Call (212) 382-0969.



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768-0646.

The Niña, the Pinta, and the Painters Art from the age of exploration, including View of an Ideal City by an anonymous Italian artist (above), makes up "Circa 1492" at the National Gallery of Art, Washington, D.C., through Jan. 12. Call (202) 842-6684.

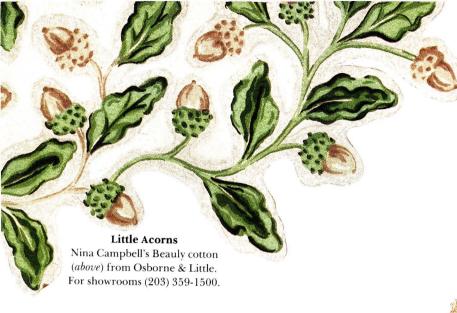


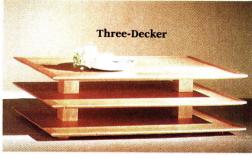
After Dinner at Tiffany's Sterling coffee set (above) from Tiffany & Co. Call (800) 526-0649.

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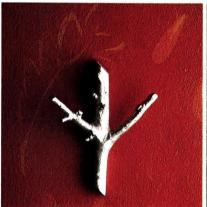
The Trianon table (*above*) in cherry, \$1,295, from Roche-Bobois. Call (800) 225-2050.

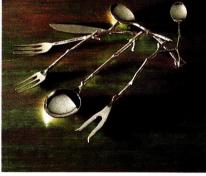


Sand Charles

Out of the Woods
The Katonah Museum's
"Forever Wild" showcases
art and design of the Adirondacks

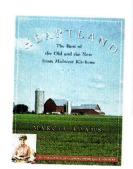
Nov. 17–Jan. 26. Call (914) 232-9555.





Notes

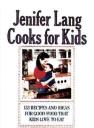
Twiggy Michael Aram's silverplate flatware (above) is available at Neiman Marcus. For stores that carry his metal coat hook (above left), call (914) 232-7465.

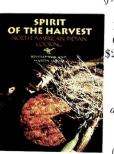


Off the Floor Caravan, a kilim-inspired cotton, covers a David Salomon chaise (above), to the trade at

Quadrille, NYC

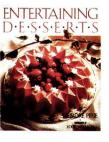
(212) 753-2995.





Fall Fare Cook along with (from far left) Marcia Adams's Heartland (Clarkson Potter, \$30); Jenifer Lang Cooks for Kids (Harmony, \$22.50); Beverly Cox's Spirit of the Harvest (Stewart, Tabori & Chang, \$35); Simone Beck's Food and Friends (Viking, \$25); and Deirdre Pirie's Entertaining Desserts (Houghton Mifflin, \$30).







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#### A Green and Pleasant Land

The history of the English landscape unfolds in a traveling exhibition By Martin Filler

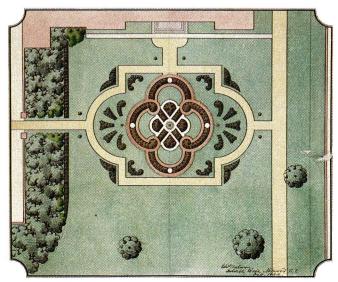
Rigland's contributions to the visual arts often seem pale in comparison with the great landmarks of continental European culture. Charming and direct though they may be, English painting, sculpture, and even architecture only occasionally attain the sweep and passion we associate with the grand manner of a Rubens, a Bernini, or a Borromini. But in one art form England has reigned supreme for four centuries, even though it is the most evanescent medium of all: landscape gardening.

That mastery is amply evident in an important exhibition organized by the British National Trust and the American Architectural Foundation, "An English Arcadia, 16001990: Designs for Gardens and Garden Buildings in the Care of the National Trust," on view at the Huntington Library in San Marino, California, through November 10. The show, curated by Gervase Jackson-Stops, the Trust's architectural adviser and the moving spirit behind the 1985 "Treasure Houses of Britain" exhibition, is as timely for the nineties as that opulent extravaganza was for an earlier decade besotted with English decorating.

The vernal growth of interest in gardening today is a reflection of environmental concerns, the mounting disillusionment with city life, and a yearning for closer contact with the regenerative powers of nature. All those factors make this intriguing ex-

hibition as topical as the weather, even though much of the material on display is older than our own nation. ("An English Arcadia" later travels to New York, Montreal, and Washington before returning to London.)

In 125 watercolors, drawings, and engravings bracketed by the reigns of Elizabeth I and II, it is easy to see why the English garden is a paradigm for man's harmonious relationship with nature. Beginning in the eighteenth century, especially the period now commonly called Romantic, the English garden was in the forefront of changes that would soon affect all of art, to say nothing of literature and philosophy. Here we find for the first time in modern history an attempt to celebrate the



**Humphry Repton's** 1801 "before" view, above left from Wimpole Hall, Cambridgeshire, with wings opening to "after" view, top, showing a Gothic tower in distance. Left: Parterre for Wallington, Northumberland, by Edward Milner, 1882. Right: Conservatory for Wimpole Hall, by Henry Edward Kendall, c. 1842.



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The Hermitage at
Selborne, Hampshire, above,
by Samuel Hieronymus
Grimm, 1777. Right: Cascade
for West Wycombe,
Buckinghamshire, attributed
to Giovanni Niccolò
Servandoni, c. 1748.



world not through For all its what man can do to it but what it can do for offhand grace, man. Contrast the undulating asymmetries the English of Lancelot "Capability" Brown's designs of garden was the the 1760s with, say, the domain of exquisite but essentially constricted gardens human of seventeenth-century France and Japan, intelligence and the English garden seems nothing

short of revolutionary. The imposition of obvious artifice gives way to a gentle and tactful improvement of what was already there, coaxing the land into an ideal version of itself. None of the works on display better illustrates that than Humphry Repton's delightful foldaway rendering prospect from

of the prospect from Wimpole Hall, a country house in Cambridgeshire, in which an obtrusive stand of trees disappears to open an unobstructed view of a Gothic tower on a nearby hilltop. Needless to say, it took considerable sums to move hills, dig lakes, and otherwise remind Mother Nature of

what she had forgotten to do the first time around. Thus the history of English landscape design also intersects with economics and politics. At the very moment that the industrial rev-

olution and the expansion of Britain's colonies spurred a nostalgic awareness of the beauty of the rural heart of the nation, those new sources of income helped finance the costly labor-intensive indulgence of

sculpting the landscape on a comprehensive scale.

That was epitomized by Stourhead in Wiltshire and Stowe in Bucking-hamshire, also England's greatest collections of garden follies. But as the less ambitious schemes emphasize, the urge to make a demi-paradise in one's own backyard was not limited to magnates. Even country squires of relatively modest means could erect an obelisk or trellis that caught the eye and acted as a reminder that for all its offhand grace the English garden was still the domain of human intelligence.

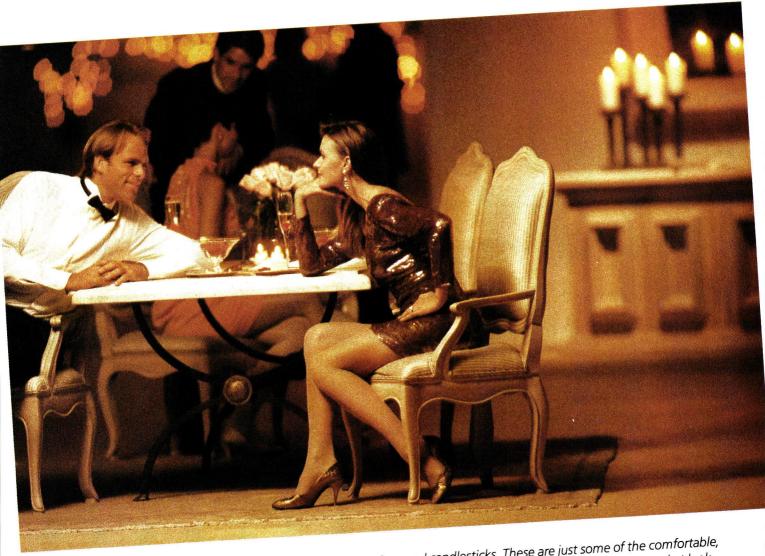
Modernism made one of its first appearances in the English garden. The standard histories of modern architecture begin with the marvelous iron and glass greenhouses and conservatories of the early nineteenth century, and in no other country have distinguished architects worked more closely with their counterparts in the garden, exemplified by the famous collaborations of Gertrude Jekyll and Sir Edwin Lutyens (whose remarkable garden for Castle Drogo in Devon, designed during and just after World War I, is one of the show's highlights).

When Shakespeare wrote of England as "this blessed plot," he might well have been referring to the ideal conjunction of topography and climate that has been one of the most necessary components of his country's flourishing garden culture. Yet as "An English Arcadia" suggests, there is much more to this centuriesold phenomenon than merely taking advantage of a good hand dealt by nature. Isolated from the turmoils of the Continent and later the center of a worldwide empire, England carefully cultivated its collective identity not in its churches or palaces (few of which approached foreign splendors) but in its gardens. It was a nationalism of a most subtle variety, reinforcing the message that there is no place like home. Even for those of us whose homes are elsewhere, that is a compelling commentary on the deeply emotional appeal of the enlivening art of gardening.



Moses Griffith's Tower of the Winds at Shugborough, Staffordshire, c. 1780.

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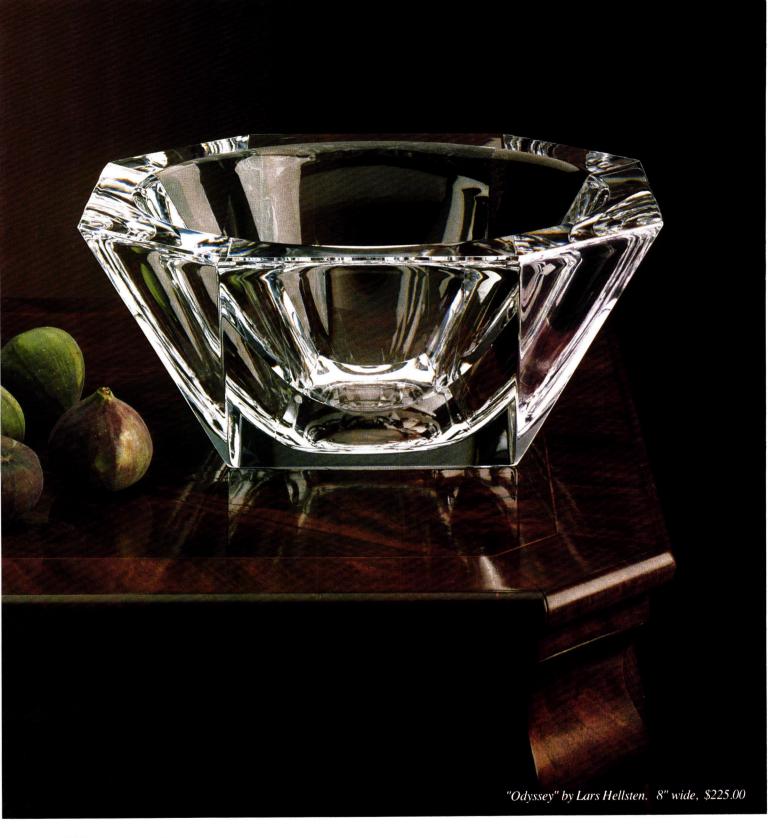
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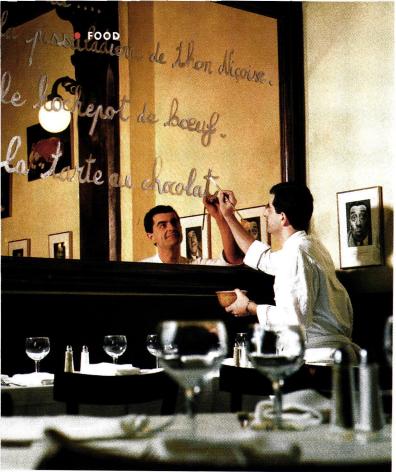
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t a time of year when Manhattan is shrugging off its cotton cardigan and thinking about wrapping up in a good woolen coat, Jean-Michel Diot is dreaming about the sun. "My cuisine is always an expression of my mood, of my response to the day," says the lanky thirty-two-year-old French chef. "When I woke up this morning and felt the drop in temperature, it gave me the desire to use sunny ingredients—basil with rigatoni, lemon with guinea fowl—to give my customers a little warmth."

Tossing a mountain of roasted vegetables and beef bones for stock, Diot outlines his "cuisine de tempérament" from the red and cream tiled kitchen at Park Bistro (414 Park Avenue South; 212-689-1360), the restaurant he joined (and rescued) in the winter of 1989. Today his establishment remains perhaps this country's most sincere exponent of French bistro cooking—lusty, satisfying, and the precise opposite of cerebral. But while respecting the democratic assumptions of the bistro tradition, Diot's comfort food is also more evolved, less humble than

most, the volume turned up high on its bright Mediterranean flavors and combinations. In one of his early signature dishes, which filled Park Bistro's banquettes with patrons, he layered fillet of cod with mashed potatoes over a base of oven-dried

#### **Baron of Bistros**

Jean-Michel Diot delivers the lusty cooking of Provence to New York diners

BY CHRISTOPHER
PETKANAS



tomatoes and crowned the whole with a tangle of deep-fried leeks. In the heat and hysteria of the so-called New York bistro explosion—fueled by Diot's opening late last year of Les Halles (411 Park Avenue South; 212-679-4111), where the food is simpler, the prices kinder, and the pace faster—his was the standard against which so many others were judged.

Born in Vichy and raised in Vienne outside Lyons, Diot received his most important training in coastal Provence. He had already put in time in the celebrated kitchen of Michel Guérard at Eugénie-les-Bains in southwest France when, in 1984, he joined Jacques Chibois at the Royal Gray in Cannes. There Diot recognized the muscular freehanded cuisine of Provence as the style that would shape his own cooking. Later, as executive chef at Maxim's de Paris in New York, he met Max Bernard. the maître d'hôtel with whom he would revive Park Bistro; Philippe Lajaunie, a mutual French friend,

Diot, above left, at Les Halles. Above: Hochepot de boeuf enriched with duck legs en confit and truffles. Left: Tarte sablée au chocolat served with orange compote.

# A L E Y S

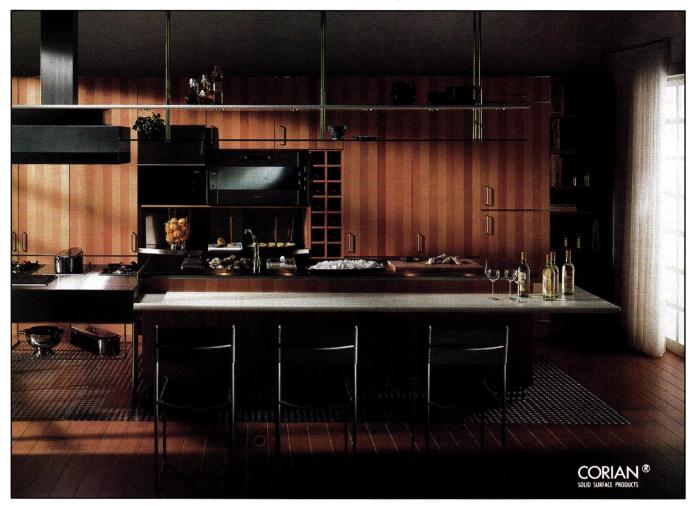
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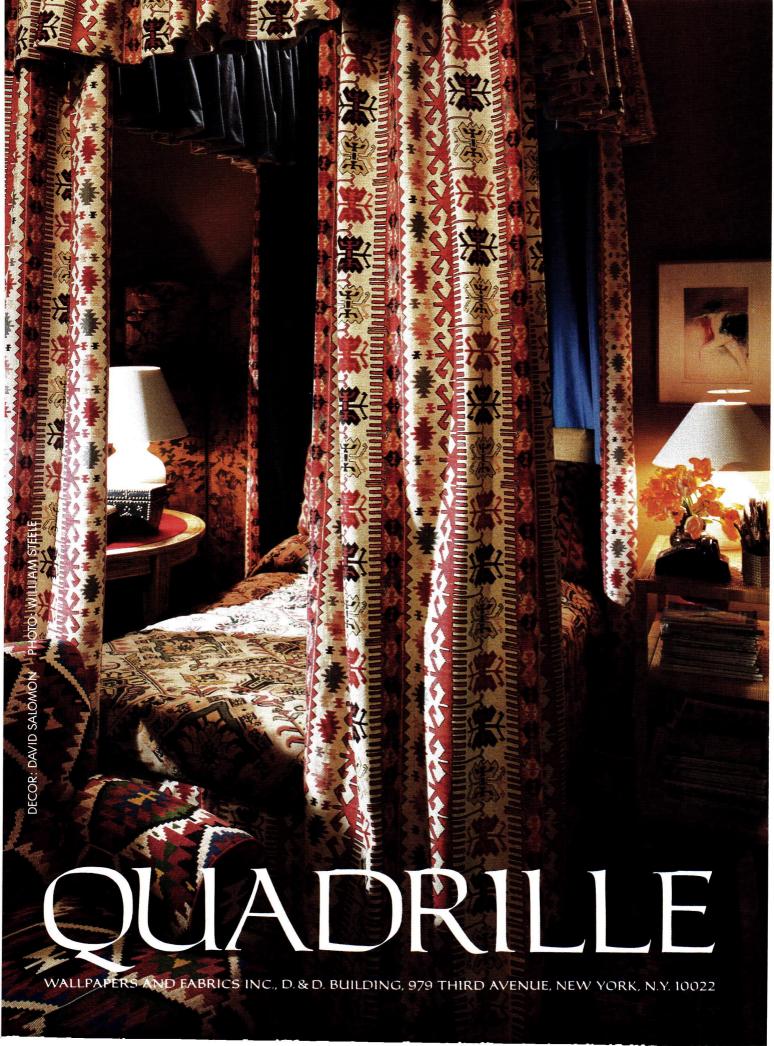
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in half and stick the cloves into them. Tie a slice of carrot to each end of marrow pieces. Add leeks, cabbage, onions, remaining carrots, turnips, celery, fennel, truffle, 1 garlic clove, and bouquet garni and cook 15 minutes. Remove turnips and cook 25 minutes, removing vegetables to a bowl with a little broth as they are done. Add the duck legs en confit, 2 tomatoes, and the marrow bone pieces. Cook another 30 minutes and skim a final time.

To make tomato sauce, chop remaining 4 tomatoes and 2 garlic cloves. Combine with horseradish, dried thyme, and 2 ladles broth. Cook 20-30 minutes over low heat. Moisten meat and vegetables with a little broth. Serve tomato sauce separately and garnish with the pickles. Serves 8.

#### PISSALADIÈRE DE THON FRAIS

Tuna, Onion, and Fennel Tart

- ½ pound packaged puff pastry
- 2 large onions
- 2 bulbs fennel
- 3/4 cup plus 3 tablespoons olive oil
- 2 cloves garlic, crushed
- 4 sprigs fresh thyme
- 1 bay leaf
- Salt and freshly ground pepper
- 4 fresh tuna steaks, about 6 ounces each

- 1 medium carrot
- 1 yellow pepper
- red pepper
- 1 medium zucchini
- 2 tomatoes
- 1 tablespoon soy sauce
- 5 tablespoons lemon juice
- 1 small bunch chives
- 3 sprigs fresh basil
- 25 pitted olives

Roll out pastry to 10 inches in diameter and 1/3 inch thick. Prick with a fork, then place on a lightly greased baking sheet and refrigerate. Cut onions in half lengthwise and slice thinly. Repeat with 1 bulb fennel. In a heavy bottomed casserole, warm 5 tablespoons of the olive oil over low heat. Add onion and fennel slices, crushed garlic cloves, 1 sprig thyme, and bay leaf. Sauté 15-20 minutes over low heat, stirring often; do not allow onion to brown. Season with salt and pepper and set aside.

Place each tuna steak between two sheets of plastic wrap and flatten to about 3/3 inch thick.

To make vegetable vinaigrette, dice carrot, peppers, remaining fennel bulb, zucchini, and tomatoes. Warm 2 tablespoons olive oil in a frying pan and sauté vegetables 2 minutes until

tender. Put the mixture in a salad bowl and add soy sauce, lemon juice, and remaining olive oil. Stir and set aside.

Preheat oven to 400 degrees. Chop chives, julienne basil, strip remaining thyme sprigs, and chop olives. Bake pastry about 12 minutes until golden. Remove crust from oven and spread onion mixture on top. Place tuna steaks on top of onion, covering surface of the tart. Bake 5 minutes until tuna is just cooked. Before serving, top with vegetable vinaigrette and sprinkle with herbs and olives. Serves 8.

#### TARTE SABLÉE AU CHOCOLAT

Chocolate Tart with Shortbread Crust

- 1 pound butter, at room temperature
- 1<sup>3</sup>/<sub>4</sub> cups sugar
- 2 pinches salt
- 6 eggs
- 21/2 cups sifted flour
  - 2 egg yolks
  - 7 ounces bitter chocolate
- 1/4 cup corn starch Confectioners' sugar

Preheat oven to 325 degrees. Combine 7 ounces of the butter, 3/4 cup of the sugar, salt, and 2 eggs. Slowly add flour, mixing only until incorporated. Form a ball with the dough, wrap in a damp cloth, and refrigerate 2 hours. Roll out dough to 10 inches in diameter and % inch thick and place in a pie tin. Line with aluminum foil, weigh down, and bake 10 minutes.

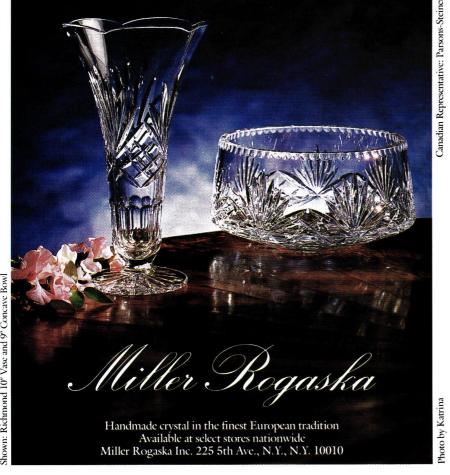
Combine the remaining 4 eggs, egg yolks, and cup of sugar and beat with an electric mixer fitted with a whisk attachment until mixture turns completely white. Meanwhile, melt the chocolate in a bain-marie, soften the remaining butter, and gently fold in the chocolate. When egg mixture is white, add corn starch, then combine with chocolate and butter. Pour over crust and bake 1 hour at 300 degrees. Before serving, dust with confectioners' sugar and top with Salade d'Oranges (recipe below). Serves 8.

#### SALADE D'ORANGES

Orange Compote

- 8 oranges
- 3 tablespoons sugar
- 2 tablespoons rough-cut orange marmalade

Finely julienne zest of 4 of the oranges and place in a heavy bottomed casserole with sugar and 6 tablespoons of water. Cook over low heat until syrupy, about 30 minutes, then drain. Peel oranges, remove white fiber, and separate into sections. Combine with marmalade and cooked zest.







an Morris once said she was often less concerned with what a place was than with what it might be. A complicated and peculiar attitude for a travel writer, I used to think, but the distinction is one I've come to appreciate.

Selva is Spanish for jungle; La Selva is the aptly simple name Eric Schwartz, an erstwhile screenwriter from Los Angeles, selected for the retreat he built four years ago in the middle of one of the few untouched rain forests in the Amazon. The terminus of a one-hour flight over the

the muddy Río Napo, a half-hour hike into the jungle on a chonta-slat trail, and another half-hour paddle by canoe through swamps lined with mangrove and fallen trees, La Selva is a highly agreeable clump of palmthatched bamboo huts overlooking a

calm broad lake the color of beef bouillon. Each small hut (there are sixteen in all) contains a pair of fourposter beds draped with mosquito netting, a shower and toilet, and a couple of kerosene lamps. Two larger huts serve as the lounge and dining room where an attentive Indian staff in chef's whites serves up French-Ecuadorian dishes (roast pork in tropical seasonings, catfish in wine sauce) with jams, mousses, and drinks from local fruits that have fictional-sounding names: uvillas, guayabas, guanábanas. A few well-trained naturalists are on hand for guided jungle exploration-or one can take

in the jungle from a hammock, contemplate the reflection of mauritia palms and fig trees in the placid surface of Garzacocha, or Heron Lake.

seemed distinctly at odds with the very exoticism of the place, the green teemingness of the rain forest and its indifference to human comfort. When the equatorial sun was not searing the patch of skin I missed with SPF-30, it was usually obscured

by clouds promising monsoonlike precipitation. One late after-

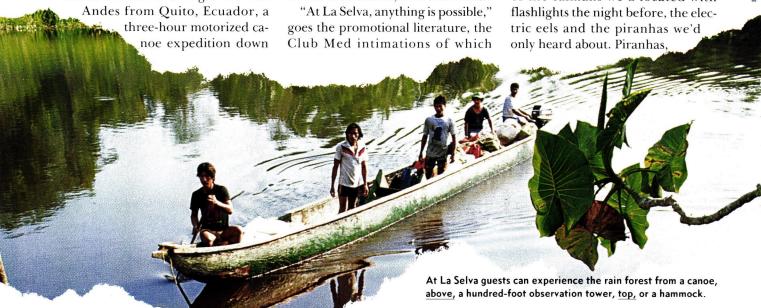
noon we paddled up the lake under cumuli stagily backlit by a golden setting sun. Our guide directed our attention to the clouds behind us, black thunderheads accumulating mass like giant dividing cells. In a minute we were deluged; in another minute the storm had passed and we were gliding tranquilly through one end of a technicolor rainbow. The jungle quickened. Monkeys chattered in the palms; an ungainly hoatzin flapped its way out of the lagoon; macaws, toucans, and parrots screeched at one another from the tangled

banks. Orchids and giant ferns dripped into the lake whose depths concealed, I imagined, the stirrings of the caimans we'd located with

## Listening to the Amazon

Life at La Selva attunes visitors to the rhythm of the rain forest

> BY PETER **HALDEMAN**





# La Selva is a place where the ear is the primary organ; we heard many more animals than we saw

we were told, eat people only in movies; the strangler fig works its hanging roots around the host tree until it is consumed; the ocelot hunts in trees as well as on the ground; the giant conga ant and the tiny fire ant are quite toxic; the anaconda can swallow a deer; the ground bones of the bullfrog will cure a child's cough; the flowers of the banana tree are used as a female contraceptive. The intricate threatened warp and woof of jungle life was starting to become something more immediate than a sonorous voice-over for *Nature*.

The threat in this case comes from

oil companies. All the more pointed, then, our cartoon strip of man-versus-nature encounters: the outboard on our canoe dies on a silt bar and we bob downstream, flattened in the hull to avoid disfigurement by the branches overhead, until our guide can locate a safe inlet. Leaving La Selva, on our way back up the Río Napo, the fog is so thick that we travel in a circle, to the hilarity of the dugout crew, returning after logging several miles to our point of departure—a journey that would be frustrating only somewhere else, somewhere, for example, where there are accurate plane schedules. In the middle of the forest, after watching a hundred-foot tree spontaneously topple and crash on the jungle floor, we climb a wooden observation tower of the same height and indeterminate soundness: I remember an extra gravitational tug, suddenly experiencing the canopy below as a lush vortex. Back on earth. where it had started to rain, one of our party related the story of a friend

who'd been on safari in Kenya with a woman from San Francisco who strayed from camp and was fatally gored by a Cape buffalo; the poor woman's husband remarried within the year. On our mucky way back to our huts, our own camp, we listened to the horrible post-Darwinian narrative with the fascination of Boy Scouts trading ghost stories.

La Selva is a place where anything is, if not possible, at least imaginable.



La Selva's huts have palm-thatched roofs and four-poster beds.

It's a place where the ear is the primary organ; we heard many more animals than we saw-and titi monkeys, for instance, can suggest anything from a parakeet's squabble to the labor pains of something prehistoric. Under palm fronds a heavy equatorial rain sounds much the way you'd expect, but it can put you in mind of all kinds of things. It made me suppose, briefly, that I lived here, a Hollywood dropout who raised butterflies and led a Kurtz-like existence. Eric Schwartz told us he'd discovered the site for La Selva paddling around in his canoe: he lost his balance and capsized, and when he came up the first thing he saw was a clearing above a gentle rise at the lake's edge. He said he had found seventeen-hundred-year-old pottery shards on the property when he was putting up the huts. One morning two of us spent a couple of hours collecting fragments around the stilts of our hut. They may be the remains of fourth-century pottery. Or they may be pieces of late twentieth century concrete. I keep them on a bookshelf next to a pair of gold cuff links. (La Selva, 6 de Diciembre, 2816, Quito, Ecuador; 2-554-686)



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The more passionate I become about the garden, the more it directs my life," says Molly Chappellet, the châtelaine of Chappellet Vineyard in the Napa Valley. "It tells me what to cook, how to decorate, and how to entertain." Now her plots—one overgrown with berries and vegetables and flowers, the other a carefully tended patch of herbs shaded by sunflowers—and the way of life they have inspired are the focus of Chappellet's new book, *A Vineyard Garden*, published last month by Viking Studio Books.

Molly and her husband, Donn, live in a rambling house in the heart of the family vineyard where they raised their six children. Now three have returned to work at the winery, and grandchildren are roaming the garden for raspberries and helping to husk ears of sweet corn for dinner. Innumerable guests also find their way along the winding road up Pritchard Hill, drawn by Molly Chappellet's reputation as an innovative hostess.

Over the years she has managed to integrate her family responsibilities with her own design and event-planning business, her role at the vineyard, and her writing, so it is no wonder that she takes a purposely unpretentious approach to entertaining. One spur-of-the-moment dinner had guests harvesting purple beans and tiny ears of corn, which she

cooked—barely—by passing them through boiling water. "The less done to food the better," she says. Dessert was peaches, just off the tree, served warm with homemade ice cream and toasted coconut.

"I like to get guests involved," she explains. "They enjoy a meal more if they take part in its preparation. Our scone and berry breakfasts are great fun. Each guest

The Napa Valley hills, top, serve as backdrop for rows of grapes at the Chappellet Vineyard. Molly Chappellet, above center, gathers matilija poppies from her garden to enhance a table setting of china in a cactus pattern, right. Above right: Grandchildren Luke Amaru and Sequoia husk corn for the evening meal.

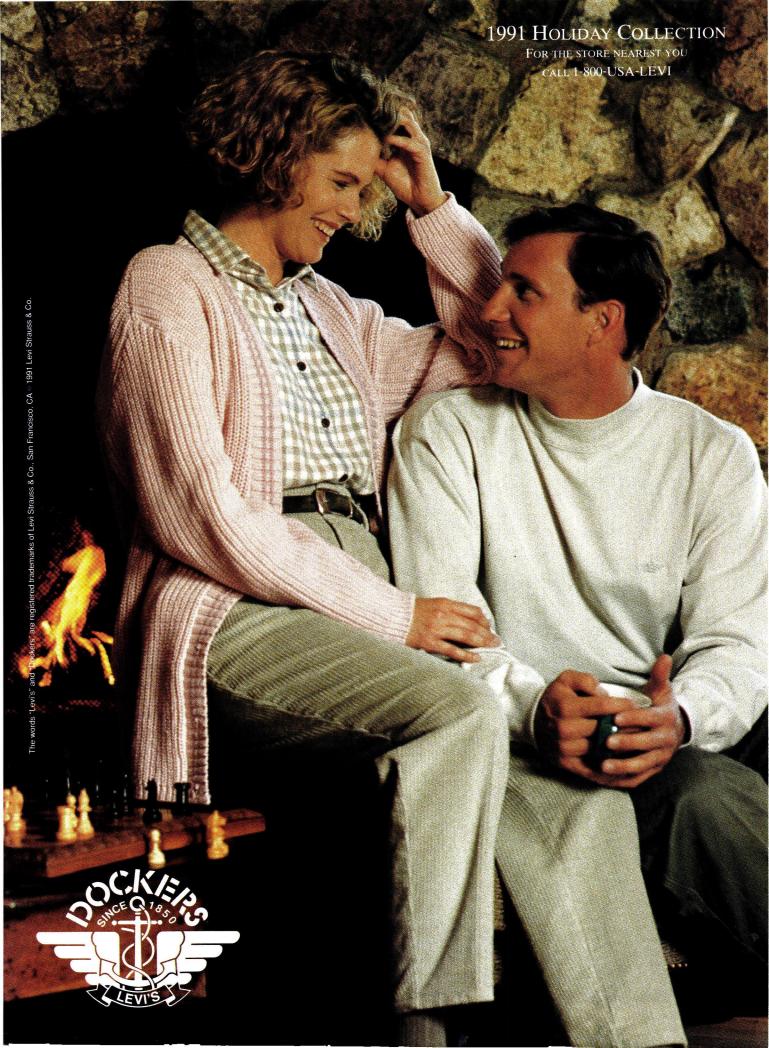
## The Convivial Vineyard

Family and friends enjoy the fruits and flowers of Molly Chappellet's garden

By Peggy Knickerbocker







#### PEOPLE

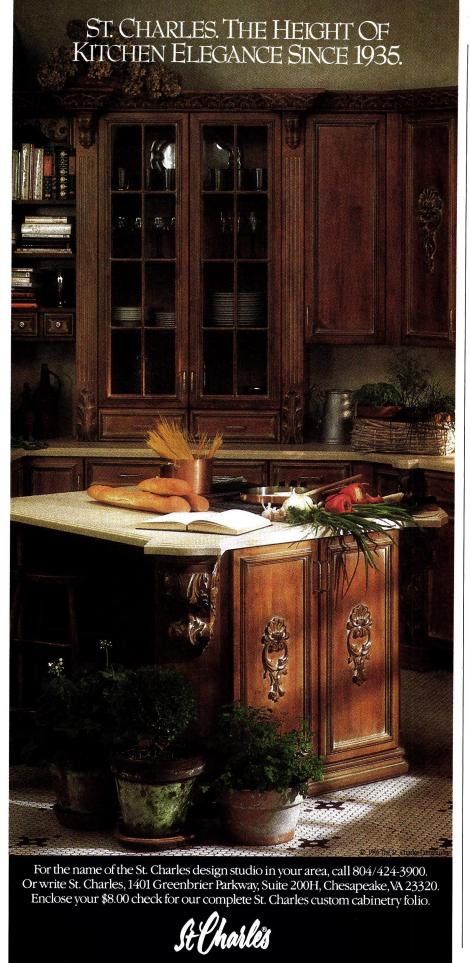
takes a basket and heads for the raspberry and blackberry patches. While they're out picking, I bake scones and keep them warm by putting them on a large flat stone that's been heated in the oven and covering them with a pretty napkin. When everyone comes back, we eat the scones with the berries."

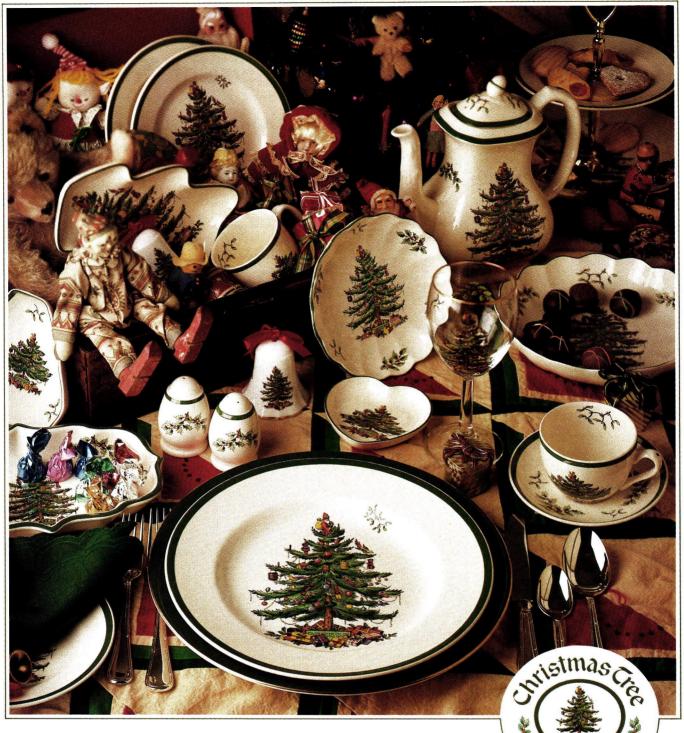
Lunch, she writes, is often taken in the middle of the garden near a concave washing stone with a faucet where vegetables fresh from the earth are cleaned and served. "We grow a lot of what we eat right in the garden, and we eat much of it raw."

When there is cooking to be done, it falls to Molly or to Donn, who often gets a hand from son Cyril. Unlike most good cooks, Molly is not at all territorial in the kitchen. She loves to collaborate with accomplished chefs and has shared her stovetop with the best. Her most amusing culinary memories involve longtime friend Dinah Shore: "We have a great time together because we're both so messy, and we like to ad-lib a lot."

The studied casualness of Molly Chappellet's lifestyle coexists, of course, with a rapt attention to detail. On the terrace a table dressed in a purple cloth has a mound of red purple cabbages for a centerpiece. ("I've had this madness for purple for ages," Chappellet confides. "It developed because there's a purple in the air here, especially in the evening when the mountains turn lavender.") Outside, a picnic table is set with bowls shaped like cactus blossoms and white matilija poppies.

As a professional party organizer, she favors outdoor events with wind tents and banners, and fashions audacious centerpieces of familiar foods in unfamiliar contexts. Among them: celery stalks stacked up like Lincoln Logs and bunches of leeks with their roots in the air for American Institute of Wine and Food events in San Francisco. She designed a fête in a Santa Barbara greenhouse, with potting tables set with terra-cotta saucers as place plates—another instance of gardens telling Molly Chappellet what to do.

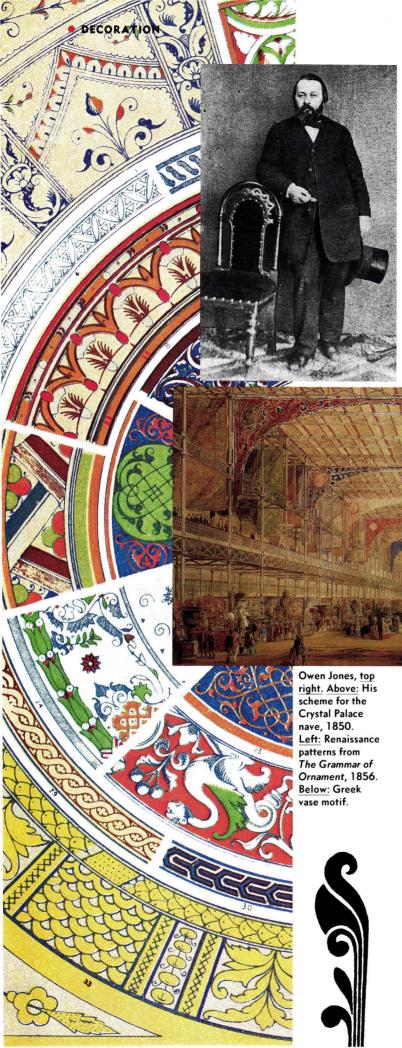




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#### **Empire of Ornament**

Owen Jones led Victorians into a whole new world of color and pattern

BY CHARLOTTE GERE

mall strips of colour in violent contrast in all directions will be both painful and unsightly." With this biting comment a critic in the British *Art Journal*, writing in 1850, summed up the general feeling about Owen Jones's proposed scheme for the interior decoration of the Crystal Palace, then rising with almost miraculous speed in Hyde Park. The public was not ready for

the bright primary colors that Jones orchestrated in geometric progression on the columns and girders of Sir Joseph Paxton's vast iron and glass structure. "We must protest in the strongest terms, against the commonplace vulgarity of the conception," the litany of criticism continued. Complete vindication was to come only when the finished project was unveiled at the Great Exhibition of 1851.

Jones can hardly have

expected such a violent reaction to his scientific and historicist scheme, which was based on the pioneering color theories of the French chemist Michel-Eugène Chevreul and on his own research into the once brightly polychromatic architecture of the ancient world. Counterproposals for the Crystal Palace included pleas for a uniform bronze-green on all metalwork and, even more understated, for a series of glazes superimposed to produce a gray similar to that in Titian's paintings. These alternatives showed both the taste of the time and an imperfect grasp of the problems of decorating a huge and brilliantly lit space. When public acceptance came, however, it was complete. "Looking up the nave, with its endless rows of pillars, the scheme vanishes from extreme brightness to the hazy indistinctness which Turner alone can paint" was the measured praise of the Illustrated London News in a review of the Crystal Palace.

Owen Jones was over forty years of age when he encountered the hornet's nest of the Great Exhibition plans



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#### Echoes of the Alhambra abound inside a neoclassical house



Jones combined Moorish and classical details in Alfred Morrison's London house. c. 1867. Above left: Gilded ceiling. Above right: Inlaid mantel. Left: Medieval border from the Grammar. Below: Chinese motifs.



and the almost hysterical reaction to his ideas. He was already known as the author of the magnificently illustrated Plans, Elevations, Sections, and Details of the Alhambra (1836-45), the publication of which he had been forced to undertake himself, incidentally revolutionizing chromolithographic printing. His celebrated and enormously influential The Grammar of Ornament followed in 1856.

The scope of the *Grammar* is much wider than the title implies, with plates that cover a universal spectrum of architectural details and decorative patterns. Egyptian columns and Indian lacquerwork, Celtic manuscripts and Renaissance enamels, modern botanical studies and the geometric carvings of "savage tribes" are only a few of the sources covered in the densely packed and richly colored illustrations. Much imitated, the book was to provide a vocabulary of motifs for Jones's contemporaries and a long line of successors, including Frank Lloyd Wright. The Grammar remained continually in print until 1910, and a recent facsimile of the 1856 edition (published in London by Studio Editions) made this resource available to a new generation of designers and decorators.

Although Jones was also a practicing architect, having begun his career in the office of the neoclassicist Lewis Vul-

liamy, relatively few of the buildings he designed were actually built. With the exception of a Crystal Palace-inspired London showroom for Osler, the decorative-glass manufacturer who supplied the fountain that was the focal point of the Crystal Palace nave, these architectural essays were of no great distinction. Jones's conventional Italianate designs for a development of private houses at Kensington Palace Gardens suffered from the crucial defect of turning out to be five times as expensive as the developer meant them to be. Large and ambitiously ornamented in the Moorish style, these houses established the palatial character of a neighborhood now given over to embassies and official residences.

Jones was to find his true artistic vocation in the field of decorative design. Research for the Grammar had provided him with an immense range of cultural and aesthetic reference, and yet his own work was most strikingly original when he remained faithful to the inspiration of Moorish Spain. Echoes of the Alhambra illustrations abound in his designs for wallpapers and textiles and, by logical extension, in his interiors.

Among his clientele as decorator, Jones numbered distinguished patrons such as the novelist George Eliot, who sought his advice for her London house. His most elaborate private projects were commissioned by the multimillionaire Alfred Morrison, heir to what was, in effect, Britain's first department store fortune and own-



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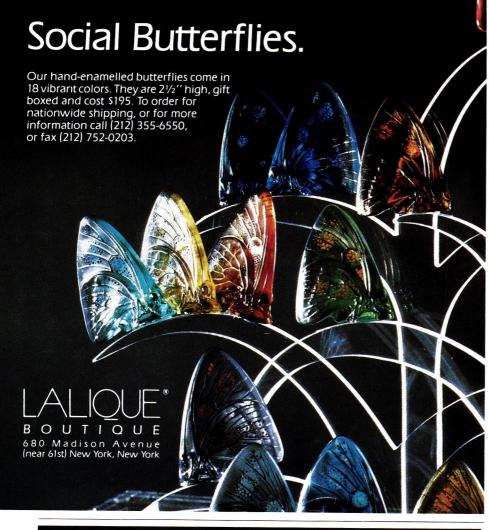


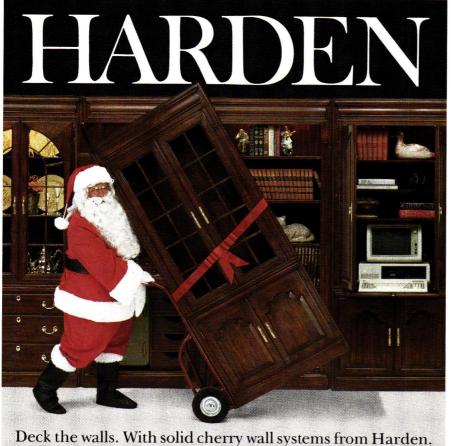
#### DECORATION

er of a country place in Wiltshire and a Regency house at 16 Carlton House Terrace in London. A patron of the arts and a connoisseur of fine craftsmanship, Morrison loved large enameled plaques, vases of gilt and painted crystal, ornate clocks with complicated mechanisms, and damascened caskets of steel inlaid with gold and silver. Jones, with his passionate interest in techniques and materials and the seemingly limitless possibilities of intricate geometric ornament, was the ideal designer to cater to this taste. For Morrison's neoclassical London house he conceived a hybrid Alhambran scheme of consummate refinement.

We know of the appearance of 16 Carlton House Terrace from contemporary descriptions, and much of the interior decorative detail begun in the mid 1860s survives intact. Now offices for the Crown Estate Commissioners, the house has recently been restored, preserving the magical effect of Jones's gilded and painted rooms-even without the furniture made to his designs by the luxury cabinet-makers Jackson & Graham, medalists at international exhibitions in Paris (1867) and Vienna (1873) where some of the ebonyand ivory-inlaid pieces were displayed. In their intended setting, these cabinets, sofas, daybeds, and overmantels—long since dispersed-stood against dadoes and fireplace surrounds inlaid to match, under Islamic-inspired coffered ceilings of extraordinary splendor.

In 1882, eight years after Jones's death, the noted arbiter of taste Mrs. Haweis wrote in her book Beautiful Houses that the Morrison ensemble "satisfactorily answer[s] the common complaint that modern workmen cannot, or will not, do the good work which ancient workman did." She added thoughtfully, "The cost must have been tremendous." Along with Owen Jones's illustrated books, this interior stands as his monument. Fittingly it embodies nineteenth-century craftsmanship at its most exquisite and an aesthetic at the very limit of eclecticism.





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who lived in one third of the main house with his wife and two children.

At the beginning of this century, a prosperous Lucchese pediatrician owned the estate. Needing space for his offices, he'd walled in the villa's most distinctive architectural feature, a long antique loggia on the ground floor. Traces of the Doric columns in a native gray hard stone called pietra serena were still visible on the rear façade. It was our intention right from the beginning to reopen the space, but this was a job that meant moving our employee and his family to the farmhouse next door, a



The all-white entrance hall reminds us that we approach a new millennium



structure that needed extensive and costly restoration.

It took years, but amazingly we accomplished all we set out to do. And throughout those years Gil and I lived with our family of farmers on either side of a thin temporary wall the Jaipur-returned Englishman had thrown up in a rush to house his staff and get on with his retirement. We attended, aurally, their birthday parties and anniversaries. We listened to the son's voice change with time. We got used to the unmistakable sharp tones of the young man who eventually came calling on the teenage daughter. And needless to say, we grew to love them all. They're happily next door these days in a thirteenth-century house where they live an entirely twentieth-century



life, with straight smooth walls, three TV sets, and a personal computer.

The reopened loggia is now full of wicker furniture and flowering plants in old Tuscan pots festooned with garlands. Inside the house we have floors of handmade terra-cotta tiles instead of terrazzo, and those Indian-style archways that made the house impossible to heat have been replaced by proper doors. The day water flowed in the grotto for the first time in a hundred years or more, we drank champagne with the workmen, and Gil said, "I think we all deserve a prize from the landmarks commission."

A house no longer divided, the villa has seventeen rooms, each decorated as though time had stopped at a different point in the estate's long history. It is the job of our modern all-white entrance hall to remind us that we are approaching a new millennium. One of the smallest rooms in the villa is my study, which is small by choice. When the farmer's quarters, repossessed in the wake of their move, were undergoing renovation, I visited Tolstoy's house in Moscow and admired the little studio where he wrote—a room just big enough for a desk, a cabinet, a bookcase. I found that scale curiously expansive in some unlikely inverse way.

It was in this small study of mine, with stenciled walls and low reassuring ceilings, that I remembered New England, where I grew up, and imagined the situations and characters that found their way into my first novel, Extraordinary People. And it was here that I invented a boy called Sam who dreamed of places like Tuscany, where there's always a heady sweet humor in the air as life dares to flower, perennially, without the slightest inhibition.

The villa features a grotto with masks that spew water, top. Above left: The all-white furniture in the entrance hall is by the Italian firm Flexform. Left: The original loggia, recently reopened, is furnished with wicker armchairs by Mondo. Details see Resources.



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#### The Polite Car

#### Lexus SC 400 redefines sports car etiquette By Margy Rochlin

hen the balding businessman sitting next to me on a recent plane trip admitted that he kept a car scrapbook, I drifted off, envisioning a photo album of my own vehicular history. Would the sight of my old Chevy Impala or Volkswagen station wagon make me grow misty-eyed? I doubt it. Both were reckless purchases, fully equipped with unexpected mechanical extras such as ignitions that turned over only on whim.

Maybe it's motoring adventures like those that helped create my otherwise inexplicable habit of driving frumpy-looking cars. In my mind, a lack of visual distinction has come to mean combat-level reliability.

Now the 1992 Lexus sport coupe has made me reconsider. One of the unadvertised fringe benefits of an exceptionally beautiful car is that everything around it looks upscale too. Once I had parked the SC 400 in my driveway, some friends took one look at it, glistening like a cassis-colored ice sculpture, and concluded that I'd relandscaped the yard.

If you're wondering how primitive

your own car might seem compared with the SC 400, ask yourself any of these questions. Does your car do 0-60 in 6.9 seconds? (Even one car that costs twice as much clocked in at 7.3 seconds.) Does your sound system have the clarity of the optional Nakamichi seven-speaker stereo with a twelve-disc CD autochanger in the carpeted trunk? Is the interior of your auto so hushed that you could grind the starter, thinking you'd forgotten to turn the key? (Like the Lexus sedan LS 400, the SC 400 is insulated with a material that deadens sounds and absorbs vibrations-a good thing since it's equipped with the same 32-valve aluminum DOHC 4.0 liter V-8 engine, retuned to give it a gravel-voiced resonance.)

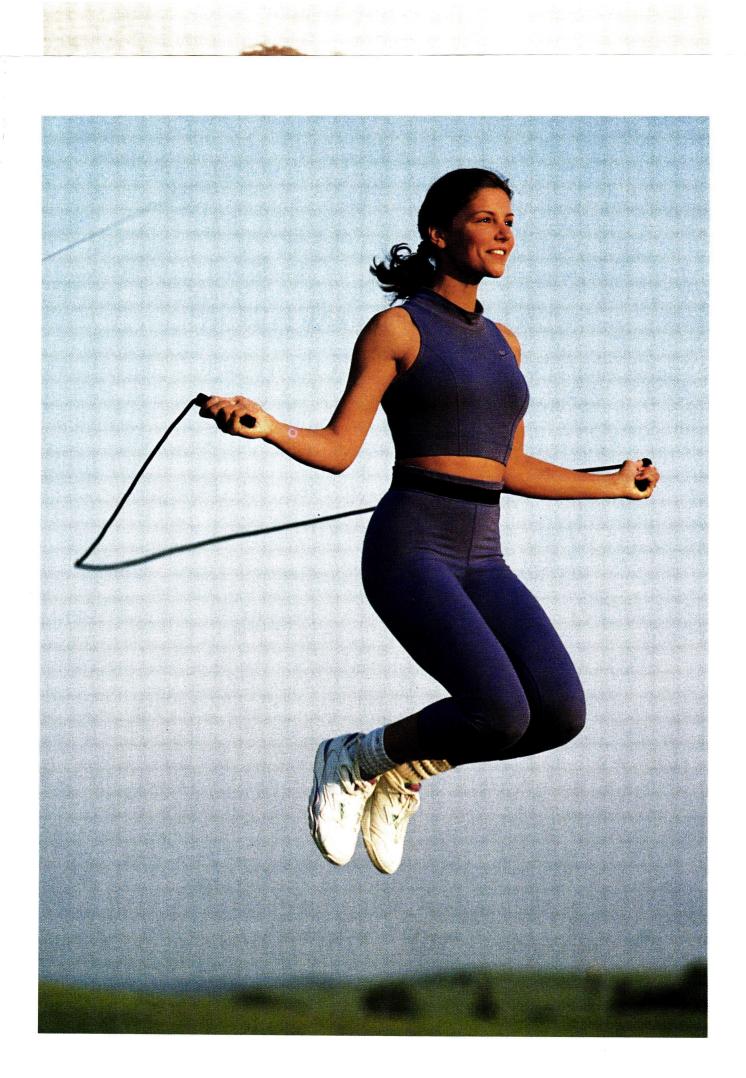
Then there are components that seemed to have been dreamed up by the most courteous individual in the industry. The passenger seat slithers forward automatically, as if politely welcoming guests to the backseats. When you park, the steering wheel quietly retreats into the dashboard. If that's not enough to allow you to make a graceful exit, the doors swing

forward and the top tilts away, creating a larger area of egress.

The ovoid headlights, a Lexus trademark, are wonderfully efficient. One Lexus representative claimed that their design is all about curviness and petite size, which improve aerodynamics, but I liked them because they worked as hard as police searchlights, projecting a broad arc of light and illuminating so much of the dark road ahead of me.

I could point out that unnecessary plastic hand-grips mounted near the front side windows block peripheral vision or that the optional spoiler seems slapped on, a too-jaunty design element put there to satisfy the midlife-crisis set. But none of these things bothered the three firemen who approached me in a parking lot one afternoon. What they wanted to know is if I'd trade the SC 400 (with a base price of \$37,500) for their shiny red hook and ladder truck. "Lady, think about it," one fireman persisted. "Our truck is worth \$100,000. You can carry all your friends on it. And when you get home, you can use the hose to water your lawn."







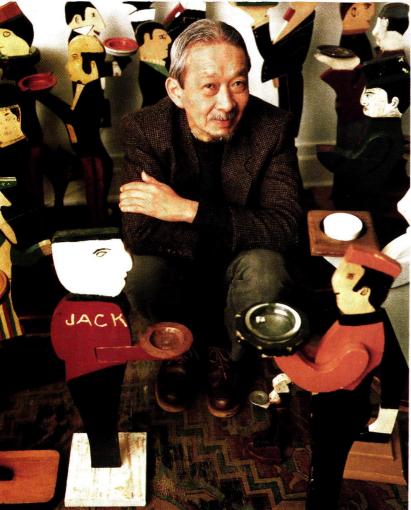
THE BODY YOU HAVE IS THE BODY YOU INHERITED, BUT YOU MUST DECIDE WHAT TO DO WITH IT. YOU

MUST DECIDE IF YOU WANT STRENGTH, DECIDE IF YOU WANT AGILITY. YOU MUST DECIDE IF YOU



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EVERYTHING THAT
COMES FROM CROSS-

TRAINING, AND ABSOLUTELY ONE SHOE TO DO
IT IN. BECAUSE THE NIKE CROSS-TRAINER LOW
HAS INHERITED ITS OWN SET OF STRENGTHS,
ITS OWN KIND OF RESILIENCE. IT HAS ALSO
INHERITED A GOOD DEAL OF CUSHIONING,
STABILITY, AND TRUE, INTELLIGENT FIT. SO
THANK YOUR MOTHER FOR WHAT YOU HAPPENED TO BE BORN WITH. BUT THANK YOURSELF FOR WHAT YOU ACTUALLY DO WITH IT.



## Giving Outsider Art a Home

Chicago painters find kindred spirits among untutored artists

BY THOMAS H. GARVER

Ray Yoshida, left, with smokestands. Others, below left, in the Adirondack twig style, queue up under a Roger **Brown canvas** and Dan moon masks, while a washerwoman whirligig towers over a metal lobster. Below: Mexican masks

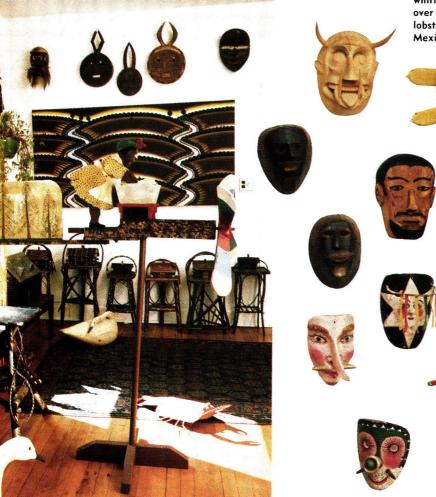
hicago imagist painter Ray Yoshida lives and works in a modest brick building on a quiet street in one of Chicago's fading Polish neighborhoods. His firstfloor studio is just as it was the day he moved in and began painting there. A steep flight of stairs leads into his living room and a thicket of painted wooden smoking stands—an introduction to Yoshida's collection of objects that, in his words, "have a certain particularity about them."

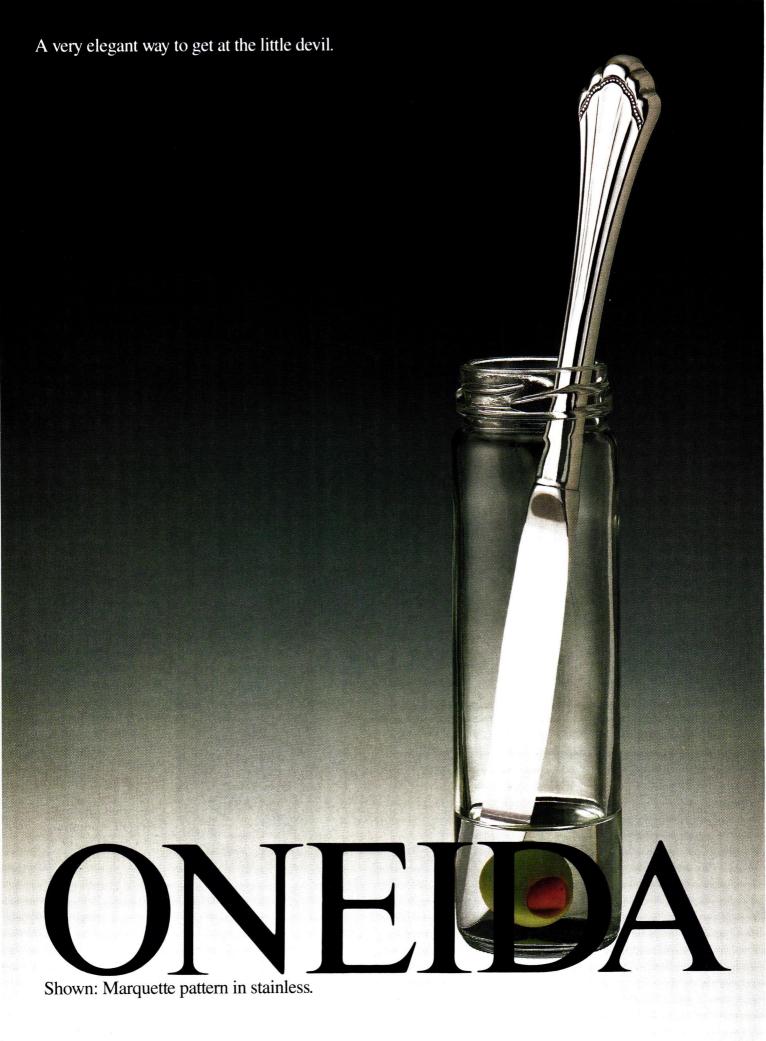
Yoshida groups similar pieces, most of them the work of folk or outsider artists, much as a taxonomist might order an array of butterflies: boats and spool furniture fill an alcove; a score of Mexican retablos line a corner; a dozen Mexican masks hang above a fine tramp art cabinet. The chipped edges of Yoshida's tramp art pieces

are reminiscent of the surfaces he creates in his paintings with flecks of color. "Collecting," he says, "has definitely influenced my work."

The Chicago imagists—notably Yoshida, an influential teacher at the school of the Art Institute of Chicago for more than twenty-five years, Roger Brown, Gladys Nilsson, and Jim Nutt—are known for their highpitched, often totemic figurative paintings, which are full of tension both in their psychology and in the way they are constructed. The work of these four artists encompasses a certain obsession—and the spaces

where they live are extensions of the art they make and the art they collect. House, museum, and studio have melded together, creating an











Roger Brown, above, juxtaposes a sheet metal finial with a musician's funeral wreath. Above left: Silhouetted photographs and old perfume bottles. Left: A wooden surfer by Chicago imagist Karl Wirsum on the table. Top: A fairground monkey.

environment of total immersion.

The quirky, even compulsive quality of the imagists' work is echoed in the art they have chosen to acquire: the handiwork of untrained artists who paint or carve or make assemblages because they must, with little thought of recognition or compensation. "Finding a folk artist working in his own way reinforces the fact that one can ignore the mainstream," says Brown. "Take Jesse Howard's signs. No matter how crazy his ideas were, he just put them out there, maybe even laughing about them. That's honest, that's being an artist."

Brown, like Yoshida, spends most of the year in a small inner-city house, in his case a Victorian storefront building on North Halsted Street. His studio occupies the first floor; his living space above was converted from two small apartments. Every corner is alive with objects, from animal carvings to pottery to a pearlescent ceramic head of Richard Nixon, many of them purchased at the Maxwell Street flea market.

While he and Yoshida have acquired similar things, Brown makes his points by juxtaposition, creating risky relationships and challenging the usual parameters of taste and quality. Just inside the door, for example, the visitor is confronted by a guitar-shaped machine-carved pic-

ture of Elvis Presley. This "trash treasure," to use a

phrase coined by Yoshida, is transformed by its setting among Jesse Howard's handlettered signboards.

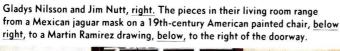
The living room is dominated by a grand sheetmetal finial flying a tin American flag with eleven stripes on one side and twelve on the other. This inexact repetition resonates with Brown's repeated images of plowed fields, parked cars, suburban homes, and downtown sky-

scrapers—visions of the American dream gone slightly askew.

Jim Nutt and Gladys Nilsson, who met and married as students at the Art Institute school, live in more traditional surroundings: a 1912 suburban house of Georgian outline. Because the house is so spacious, it seems less densely packed with objects than Yoshida's and Brown's places, but the couple's collection is no less intense. Among the highlights is a group of very large drawings by outsider artist Martin Ramirez, who spent forty years in California mental hospitals; these drawings are so crammed with linear ornament that they have no negative space. Recently Nutt and Nilsson have become interested in nineteenth-century painted and grained furniture. A fascination with overall

> pattern marks much of what they have assembled, as it marks their own work.

From time to time, Nilsson says, they have talked about reducing their collection. "But I don't know what I'd do if I collected something and couldn't see it out of the corner of my eye every breathing moment," she says, voicing a sentiment these Chicago artists seem to share. "If I collect it, I have to have it around."









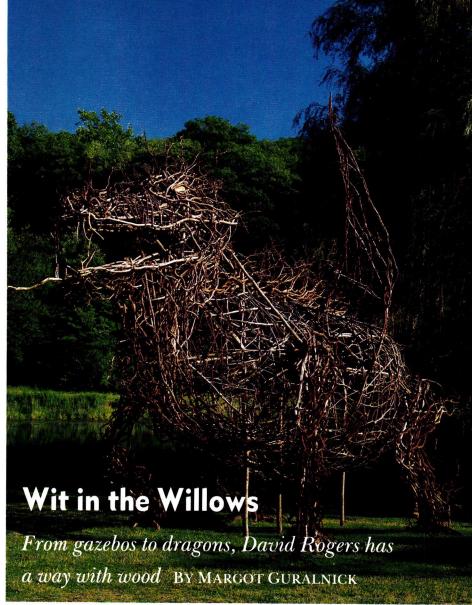
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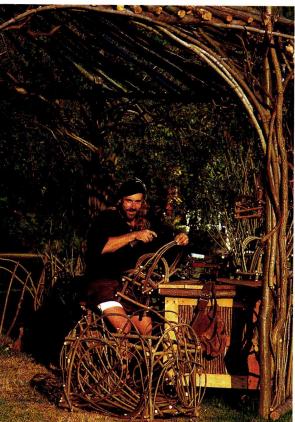
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A trained boat builder but a self-taught branch bender, Rogers has been at his craft since he was fifteen, when he began making mobiles with timber from his Long Island back-yard. Although much of his work is rooted in centuries-old furniture-making traditions, Rogers says, "I avoid studying too much. I like to let my shapes evolve in a natural way." Recently that evolution has taken a

turn toward the enormous-and the amazing. After completing a Godzilla-size dinosaur made entirely of fallen branches found on the Vermont hillside where it stands, Rogers created Corin, a fifty-foot dragon that looks like a giant Edward Koren cartoon come to life, the jittery lines supplied by sinewy mountain laurel. Next Rogers hopes someone will commission a horse that doubles as a gazebo or a larger-than-life reclining nude, twiggy of course. (David Rogers, Box 486, Glenwood Landing, NY 11547; call 212-830-4587)







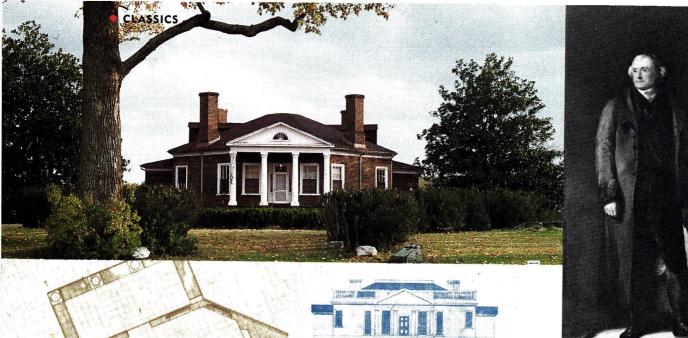
David Rogers, left, at work on a willow chair in his gazebo studio. Above:
One of his Lilliputian designs. Top: Fifty-foot-long Corin, all branches and twigs with a lilac-bush tongue, rises from a lakeside lair at the Renaissance Festival site in Tuxedo, NY.

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### **Beyond Monticello**

When his country place became too public, Thomas Jefferson built a more private hideaway By Frank Rose

Thomas Jefferson's retreat at Poplar Forest has never been easy to find. That's how he wanted it: this was his escape from Monticello, where his retirement was interrupted by a ceaseless procession of friends, acquaintances, strangers, and tourists, some of them so transfixed by his celebrity that they lurked in the hallways hoping to catch sight of him as he moved from room to room. At Poplar Forest, eighty miles away in the farm country outside Lynchburg, he could read the classics, write to his friends, and spend time with his grandchildren. Other visitors were not encouraged.

Today, Jefferson's little-known hideaway is the site of a full-scale archaeological investigation. Working under the aegis of a nonprofit corporation which purchased the property in 1984, when developers were pawing at its gates, a team of historians,

archaeologists, and architects is digging up the lawn and pulling down the plaster to determine just what Jefferson constructed there. To the untrained eye, Poplar Forest looks like a typical Virginia plantation house—red brick, white columns, boxwood garden—with a few puzzling eccentricities, like its octagonal shape and the two circular mounds of earth that flank it. The picture that's emerging, however, is of a miniature Palladian villa in a formal neoclassical setting, the rigid geometries of which contrast sharply with the English romanticism of Monticello's undulating walkways and naturalistic vistas.

Researchers have pored over dozens of letters be-

tween Jefferson and his builders—hired workmen and skilled slaves sent down from Monticello—but the paucity of visitors means there are few descriptions of the completed house. Even worse, a fire in 1845 seriously damaged the interiors and the roof; in the quick-and-dirty remodeling that followed, the farm

family that bought the place from Jefferson's heir added dormers and an attic and eliminated many features only now coming to light. In Jefferson's bedroom, for example, "ghost" marks on the underlying brick indicate not just the location of the original baseboard and chair rail but the existence of an alcove bed that divided the room, much as the alcove bed at Monticello separated his bedroom from his study.

Jefferson began building his retreat in 1806, just as

Monticello was nearing completion after thirty-seven chaotic years of construction and reconstruction. He inherited Poplar Forest, a 4,800-acre plantation, from his father-in-law in 1773, and when the British raided



Jefferson, top right, by Thomas Sully, 1821. Top left: Poplar Forest's north front. Center right: South front as built. Center left: Jefferson's floor plan. Above: South parlor. Below: Service wing excavation.



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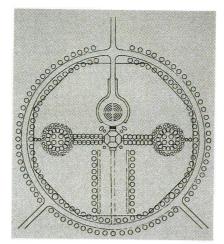


#### CLASSICS

Charlottesville in 1781 he took refuge there. He used the occasion to write his *Notes on the State of Virginia*, which included a remarkable attack on Tidewater colonial architecture: "It is impossible to devise things more ugly, uncomfortable, and happily more perishable."

Jefferson's contempt for colonial architecture was tied to his politics. Neoclassicism, an emerging style spurred on by the newly invented science of archaeology, held out the promise of abstract beauty and universal truth. By rejecting the bankrupt traditions of Europe, the new republic could pattern itself after the models of antiquity—something Jefferson did quite literally when he designed Virginia's new capitol in Richmond after the Maison Carrée in Nîmes. At Poplar Forest, the mathematical roots of these models are made explicit.

Here, in a landscape of gently rolling red clay hills, Jefferson's lifelong preoccupation with the octagon reached its fullest expression. Octa-



C. Allan Brown's conjectural site plan.

gons and semioctagons recur throughout Monticello, reflecting his love of light and air as well as the neoclassical fascination with circles and octagons as ideal Platonic forms. But this time Jefferson went further. The house at Poplar Forest was precisely oriented along a north-south axis and constructed as an octagon with sides twenty-two feet long. At its center, lit by a skylight and reached through a tunnel-like hall from the north portico, a twenty-foot cube served as his dining room. Octagonal bedrooms flanked it on the east and

west, while the octagonal drawing room to the south with its enormous triple-sash windows opened onto a second portico overlooking a sunken bowling green.

According to landscape historian C. Allan Brown, however, the quest for order was not confined to the house itself. Brown, a consultant to the restoration effort, maintains that the house was merely the centerpiece of a far larger geometric composition. Its placement atop a rounded knoll made it an ideal spot to experiment with the pure geometry of the circle, and that's what Jefferson seems to have done.

Documents indicate that the fifty-foot house was circumscribed by a 540-foot circular lane lined on both sides with mulberry trees. Inside this circle an octagonal fence apparently ran two hundred feet on a side, and the lawn inside that was quartered by landscape features that extended from the house like the arms of a cross. On the south side there's the rectangular bowling green. On the

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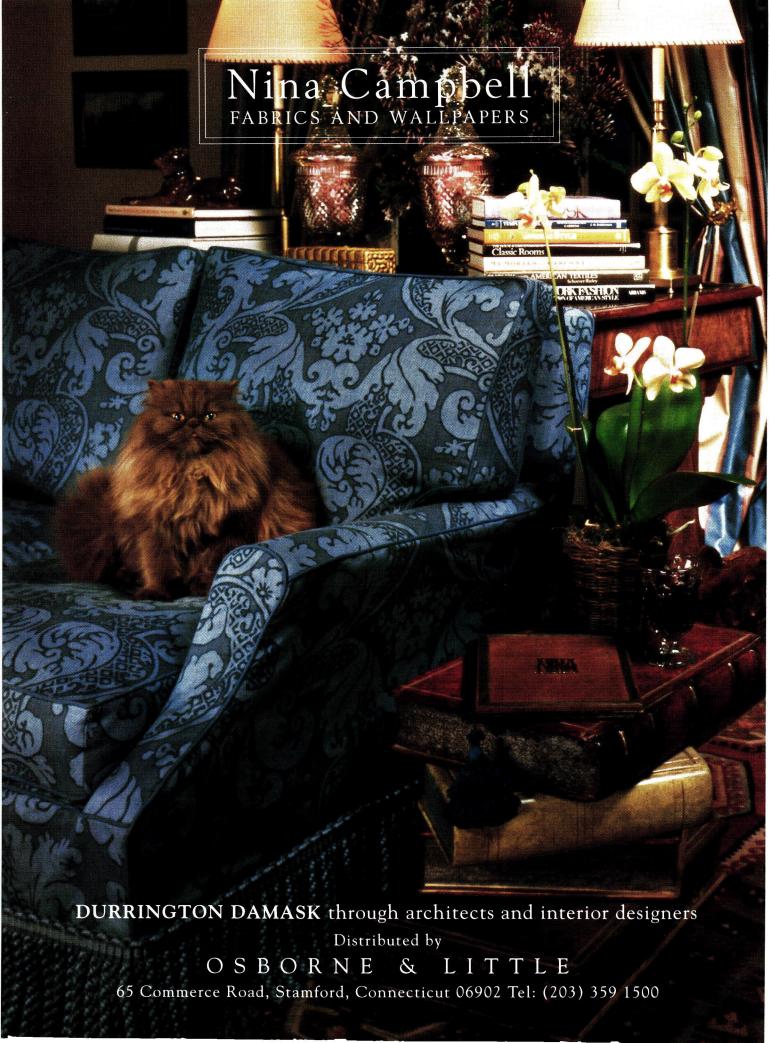
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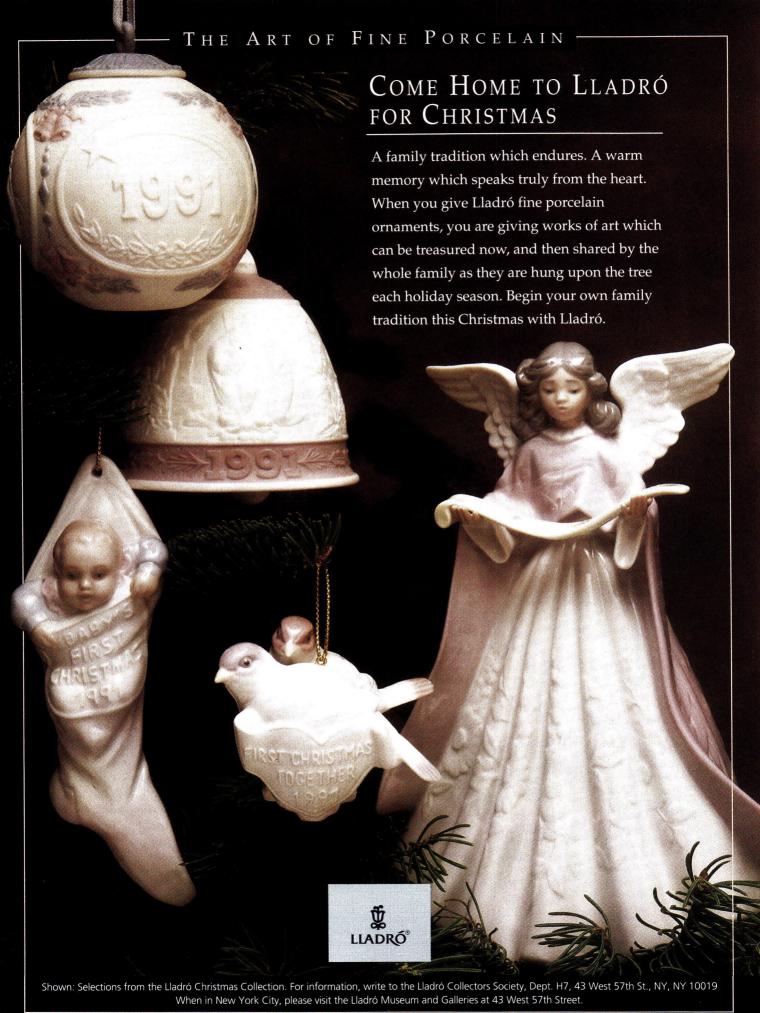
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#### CLASSICS

north side, an approach road runs directly toward the house, crossing the circular lane and culminating before the portico in a fifty-foot circular carriage drive which encompasses a boxwood labyrinth. To the east and west are the ornamental mounds, planted (if Jefferson's instructions were followed) with concentric rows of willows and aspens and linked to the house by double rows of mulberry trees. Beyond the mounds are domed octagonal privies which look like miniature temples.

There are flaws and question marks in this composition: Jefferson's letters make no mention of the carriage drive, for example, and in 1814 he apparently had one row of mulberries pulled down to make way for a colonnaded wing of outbuildings (now destroyed) between the house and the east mound. Exactly what Poplar Forest looked like in his day will take archaeologists years to determine. But the current evidence suggests a villa that recalls, on a modest scale, the French neoclassicism of Ledoux and Boullée, whose work Jefferson saw in Paris in the 1780s.

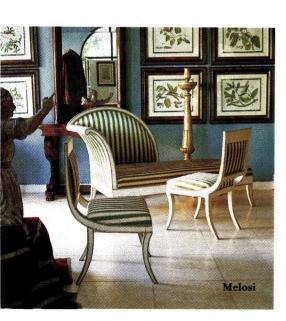
Brown suggests a further link, to the mandala—the mystical circle that recurs throughout human experience, from the rituals of Tibetan Buddhism to the drawings of the mentally disturbed. Mandalas represent wholeness; Jung saw them as a spontaneous attempt by the mind to heal itself. Certainly it's no accident that the pure geometry of neoclassicism flourished during the chaos of the French Revolution, and it makes sense that Jefferson would turn to it in his waning years, when instead of the dignity and respect he was entitled to he suffered the degradation of shameless curiosity-seekers and looming financial ruin. Sitting at his octagonal dining table in his cubical room in his octagonal house on its octagonal lawn within its circular roadway, with the sun shining down from above, he may finally have found the harmony that eluded him elsewhere. (Thomas Jefferson's Poplar Forest, P.O. Box 419, Forest, VA 24551-0419; 804-525-1806)





#### **All-Star Atlanta**

The southern
city's shops receive
top ratings
By Dana Cowin



ne of Atlanta's chief attractions is a suburban lifestyle in the midst of a big cosmopolitan city. Suburban trademarks—parks and playgrounds, car pools, tree-lined streets, and malls—abound. Yet this small-town veneer masks one of the city's special attributes: shops that vie with the best of their kind in any part of the country. Here are some of the standouts.

Afghanistan's Nomadic Rugs In an undistinguished white building Tamor Shah brings the well-crafted trappings of a nomadic life to rest. Eighteenth-, nineteenth-, and twentieth-century handwoven rugs from central Asia, particularly Afghanistan as well as Persia, Turkey, and Morocco, cover the walls and ceiling with their loomed messages. Shah has pickers who move among the tribes and bring back important examples of Afghan kilims, Turkmen saddlebags, Baluchistan salt bags, and Uzbek brocades. His stock is in-

A wire urn cozies up to a Louis XVI-style painted fauteuil, <u>above</u>, at John D. Oetgen Fine Antiques. <u>Left:</u> Antiques dealer Arturo Melosi found his late eighteenth century chaise and chairs in a Florentine palazzo.

creasingly difficult to replenish as traditions disappear and machines take over what was once a highly personal and manual enterprise. A picker's journey might result in the discovery of a great rug—or the discovery that yet another tribe has gone commercial. Shah talks about his rugs with an affection that has grown since his school days, when he worked for his rug merchant father in Afghanistan. In his shop both buyers and browsers can dawdle. Shah encourages curiosity and delights in unrolling rugs and telling their stories. (3219 Cains Hill Pl. NE, Atlanta, GA 30305: 404-261-7259)

Axis Twenty From the fire-truckred bent-pipe bench by Gordon Chandler which stands at the entrance of the gas station turned restaurant turned store, you know you've reached an oasis of modernism. Axis Twenty owners Joe Langford and Renée Gaston are converting consumers to twentieth-century design by offering reproductions of pieces by late greats such as Frank Lloyd Wright and Eliel Saarinen and live greats such as Philippe Starck, Michael Graves, and Patrick Naggar. Mixed among these classics is furniture by lesser-known craftsmen-"classics in the making," says Langford. A bed by Dick Wickman combines elegant mahogany and industrial pipe to remarkable effect. A side table by Joe Duke is the essence of simplicity except for the gold-leaf X between the metal and glass. Miniature shacks by Beverly Buchanan recreate places she saw as a child in the rural South. Langford and Gaston comb the country to find these pieces as well as examples of work they don't have room to show but keep in a photo file. If a client comes to Axis with a design problem that can't be solved with furniture from the shop, the partners, both formerly designers with an architectural firm, will dip into their files for a solution. (200 Peachtree Hills Ave. NE, Atlanta, GA 30305; 404-261-4022)

Melosi A bit of an anomaly among Atlanta antiques dealers, Arturo Melosi sells serious furniture, but not





Diamond's partner, Anthony Baratta, groaning in the background: another great source exposed. (2300 Peachtree Rd. NW, Atlanta, GA 30309; 404-352-5451)

John D. Oetgen Fine Antiques "I think accepted good taste is often bad taste," says John Oetgen. This independence of mind has inspired his quirky buying for his shop and helped establish him as one of Atlanta's best decorators. Oetgen painted the space himself with gigantic leaves in the back and a trompe l'oeil cabana in the front. (The middle of his shop sparkles with antique jewelry sold by Laura Pearce, who was an assistant buyer for Tiffany's in New York before she moved to Atlanta.) Oetgen travels widely and picks up exceptional pieces at home and abroad: a nineteenth-century Swedish stove from a Chicago estate, a demilune étagère that once belonged to Andy Warhol, a Moroccan carved bench

#### Tamor Shah encourages curiosity and delights in unrolling rugs and telling their stories

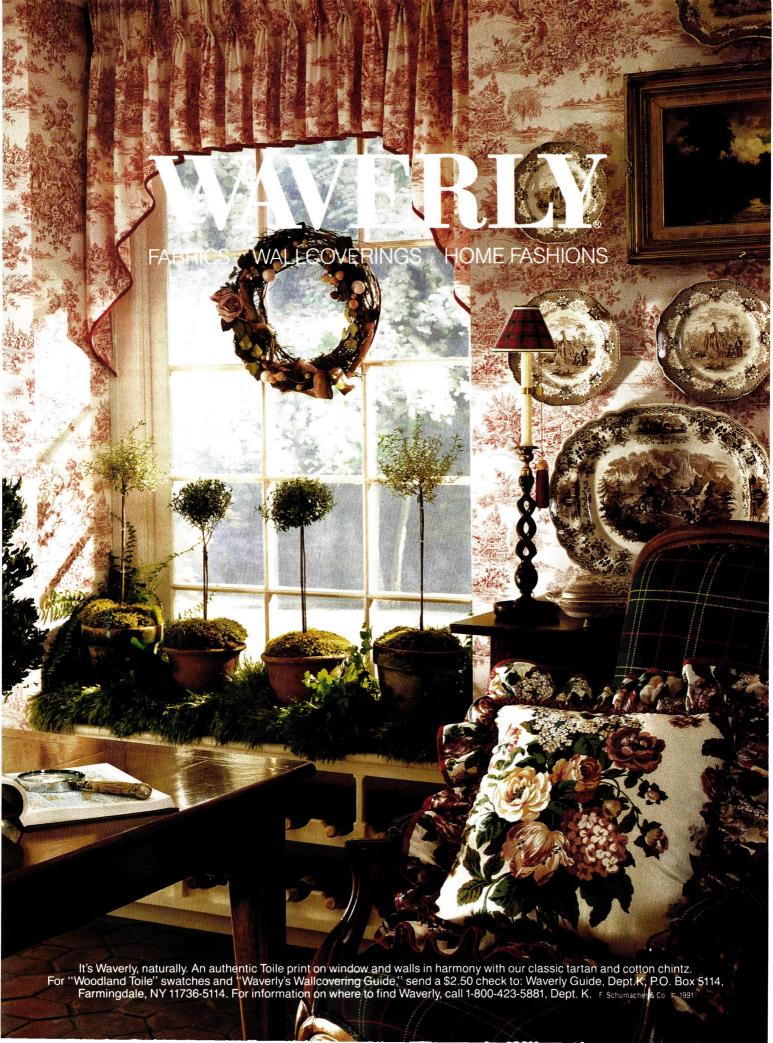
Axis Twenty in u

At Afghanistan's Nomadic Rugs, symbolic designs, top left, are a specialty. Top right: An assortment of terra-cotta and wire planters and cast-iron furniture from the Potted Plant. Above: Frank Lloyd Wright's classic Barrel chair is paired with Joe Duke's Walter table at Axis Twenty.

the French style the natives prefer. Instead, he specializes in eighteenthcentury Italian antiques, early Chinese porcelain (Tang, Sung, and Ming), and European prints. Melosi and his wife, Holly, a decorator, spend several months a year in Tuscany, where he does much of his buying. He also goes on occasional jaunts to the Far East. Lifelong friendships have yielded extraordinary pieces. For example, a late eighteenth century chaise and two chairs from a palazzo in Florence came Melosi's way because "I know a lot of people there and usually get first pick." Many of his clients are from out of town, which means, says Melosi, "from out of the South." Forgoing picked-over hometown haunts, New York and Los Angeles decorators gravitate to Melosi. William Diamond's praise for the dealer is unabashed: "His furniture is clean, big, and strongjust what I like. He also has amazing prints that are inexpensive and chicly framed in Italy." I can almost hear

with mother-of-pearl inlay, Italian ceramic wall panels, and a pair of dried and pressed fern specimens from Darjeeling. In other words, you never know what you'll find, but you always know you'll find something inspiring. (2300 Peachtree Rd. NW, Atlanta, GA 30309; 404-352-1112)

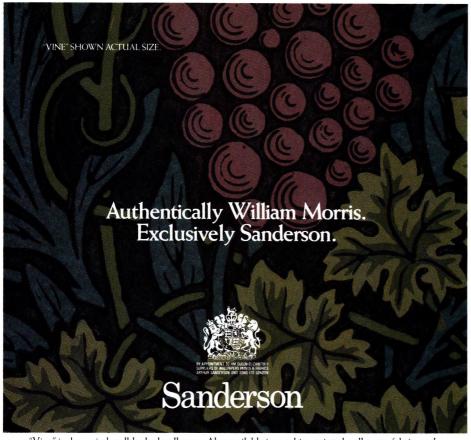
The Potted Plant Over the past few years Ryan Gainey has transformed his reputation as a cottage gardener into a cottage industry. In 1973, with his childhood friend Tom Woodham, Gainey started a shop called the Potted Plant, which now sells, yes, potted plants but also things to pot plants in, such as wooden orangerie tubs, cast-stone and cast-iron urns, tole planters, and porcelain cachepots. Gainey also has a knack for finding the perfect accessories for the well-tended house and garden, including terra-cotta reliefs, castiron benches, Spanish moss in a bag, bluebird "cottages," and Portuguese finger vases. In the late eighties the business grew to include two addi-



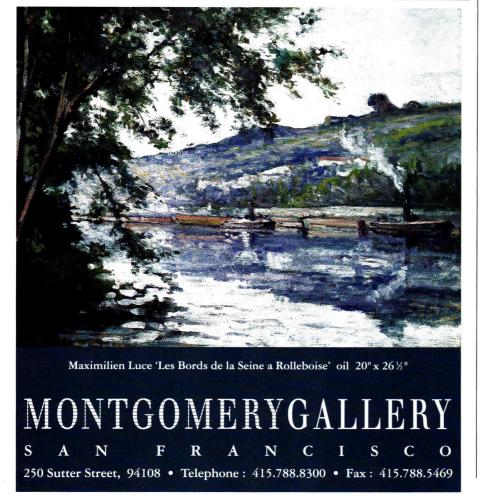
#### SHOPPING

tional shops, the Connoisseur's Garden and the Cottage Garden. The first is geared toward outdoor plantings, garden design, and maintenance; the second supplies cut flowers and event-planning advice. (For a party in honor of Audrey Hepburn, Gainey used wheelbarrows and watering cans filled with parrot tulips as centerpieces—a nod to her role in My Fair Lady.) Gainey even has a video titled Creating the Romantic Garden. Still, with all this acclaim, Gainey can be surprisingly down-to-earth. He likes to make posies or bouquets that sell for \$10 to \$15. "Do it small, do it well, let that thing grow and you'll be successful." (3165 East Shadowlawn Ave., Atlanta, GA 30305; 404-233-7800)

The Stalls: A Buckhead Antique Market In the heart of fashionable Buckhead, real estate broker Glenda Floyd has recently given the old Atlanta Ballet School building new legs. The sound of dancing feet has been replaced by the heavy tread of shoppers looking for great buys among the thirty stalls set up by some of the city's best-known dealers and decorators. Variety is the program here: the stalls, which are operated by Floyd and her staff, boast everything from curtain tassels and doorknobs to serious antiques, both country and formal. Dealers fill their 10-by-10foot cubicles with pieces they need to get out of their shops to make room for new inventory; decorators sell, among other things, furniture bought for and then rejected by clients. Says one decorator, "For me it's like a storage warehouse except that the contents are for sale." Many tothe-trade-only showrooms from the Atlanta Decorative Arts Center have taken space here, so non-card-carrying members of the design community can get their hands on once-exclusive goods. Since the Stalls opened in June, some customers have returned to the concrete building five and six times and the waiting list for selling space is already longer than the list of hopefuls for the local dance company. (3215 Cains Hill Pl., Atlanta, GA 30305; 404-231-9815)



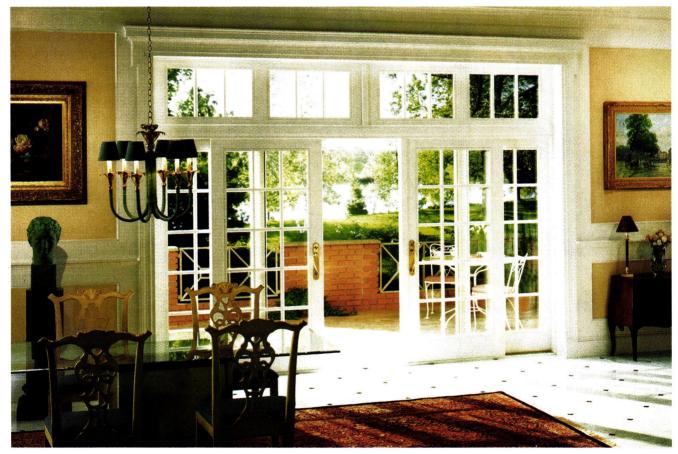
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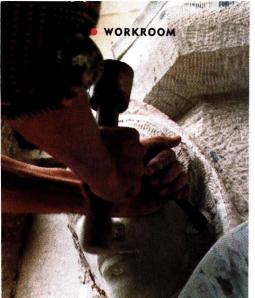
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**HG** NOVEMBER 1991











## Truth in Stone From cathedral to grotto, Simon Verity has left his mark on two continents By William Bryant Logan

Simon Verity craves stone. Yesterday he craved colored stone, but at the moment he stands in the tailings of an old New Jersey zinc mine, admiring a hand-size black chunk of franklinite. "Feel how heavy it is," he says with wonder. Minutes later, he has lifted a rough twenty-pound block, one face of which is festooned with crystals of mica. He carries it away, his slender figure staggering like Harold Lloyd's in a silent film. Who knows what will become of that rock? Not even Verity, though he has over the past two-plus decades chiseled, carved, sawed, drilled, etched, chipped, polished, scraped, laminated, and collaged limestones, granites, quartzes, cave stones, tufas, Bristol diamonds, Chilean

Carving biblical figures in Indiana limestone for the west portal of New York's Cathedral of Saint John the Divine, above, is Verity's major work in progress.

lapis, beryl, sandstones, and parastones like seashells, eighteenth-century slag, and glass wastes. "I have slowly realized that I have an affinity for stone," he says with dramatic understatement. "I can walk on concrete, but I know when I'm then walking on stone, even if I'm wearing gum boots. Like a water diviner."

A craftsman's wit and a rock hound's eye place the 46-year-old Verity among the foremost practicing stoneworkers in Europe or America. At present carving the patriarchs and matriarchs for the west portal of the Cathedral of Saint John the Divine in New York, he has inter alia made a whale fountain for the prince of Wales, a calligraphic gravestone for the poet John Betjeman, a mantelpiece with a lapis mandrake and branchwork for the garden writer Rosemary Verey, a grotto for a Texan, and garden benches sawed from waste stone at the cathedral.

The projects are so various, it would be impossible to characterize his work, were it not for the house of dreams to which it can all be traced. The house belonged to his great-uncle, the English architect Oliver Hill. Previously it had been inhabited by the arts and crafts furniture designer Ernest Gimson and by the master printer Emery Walker, who inspired William Morris. Remaking the interior, Uncle Oliver displayed his famous fascination with good and striking materials. (In the 1920s, for example, he covered a piano in zebra skin.) "Let me tell you about the dining room," exclaims Verity. "He had panels carved in a beautiful Portland stone by Eric Gill, engraved in low relief and silver-gilded. The table and the benches were of the same stone, and there were Styrian jade goblets and saucers." One end of the table dropped into the basement where the butler could fill it.

It was at Hill's house that the teenage Simon Verity took refuge in the 1960s. The family black sheep for his refusal to become the fourth generation of male Veritys to study architecture, he had decided, "I'll just travel round the world, or some-



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HG NOVEMBER 1991





The Leeds
Castle grotto,
top. Above: Plaster
cornice made for
Rosemary Verey.
Below: A lapis-inlaid
mantelpiece, also done
for Verey. Details
see Resources.



"You Americans are so provincial.
You've got such beautiful stones, and they're not used"

thing." Instead, he started spending weekends with Oliver Hill and his young wife. Seven years later he left the house, having trained himself, under his uncle's eye, in papermaking, printing, lettering, and engraving. "He changed my head around," recalls Verity with a smile. Hill's love of flamboyant materials and colors was far from the restraint of William Morris and his followers. But the respect for materials, workmanship, and usefulness is pure arts and crafts. One suspects that this, above all, is what Verity learned there.

His career has followed a trajectory not unlike Eric Gill's, and he shares the latter's aspiration. Both began with lettering, continued by engraving in stone, and went on to freestone carving of full figures. The reverence that goes into a Verity statue for a church front is as unfeigned as the melancholy of his garden monument with a laurel-crowned skull surmounting a set of panpipes in low relief and the engraved motto ET IN ARCADIA EGO. The exhilarating terror of his stone Daphne whirling from human into tree is as compelling as the mischievous humor of a fountain in which four carved frogs squirt jets of water at what seems to be an Assyrian relief. Like Gill, Verity might well say, "The artist is the responsible workman," the one who puts his heart in his eye and hand.

But Verity is far more restless than Gill, partly because he trained himself in the do-your-own-thing sixties, when the architectural tradition of stonework had almost been forgotten. Tiranti's, the stoneworker's shop in London where he got his first tungsten steel chisels, was abandoned but for a few aged sculptors. He worked alone, taking inspiration from craftsmen in other media: a restorer of medieval murals and a stone hunter named Alabaster who could find geodes in a fallow field. "It was ten years before I met another carver," Verity remembers.

For twenty years in Britain he built a reputation as a commissioned sculptor, engraver of monuments, and builder and restorer of grottoes. Then, in 1988, he sold his limestone mine near Bath, bought a building in New York's Spanish Harlem, and set to work on the Indiana limestone portal of the cathedral, carving a biblical procession that extends from Melchizedek to Saint John the Baptist. "I needed to prove to myself that I could make something like this work," he says.

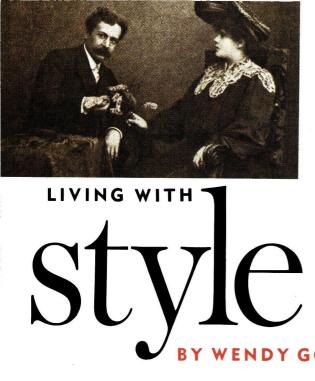
Verity had intended to do the job and go home, but now he's fallen in love with American stone. It happened when he made a grotto for a Fort Worth family, arranging minerals and light and water to create a mysterious underground space in the manner of eighteenth-century British garden designers who assembled and pieced together materials instead of carving them away. In central Texas he found a quarry with huge perforated pieces of limestone where stalactites and stalagmites had grown together, creating veins of pinks, yellows, and oranges. And the Arkansas quartzes! The southwestern fire opals! Eighty tons of stone later, the grotto was complete.

"You Americans are so provincial," Verity remarks. "You've got such beautiful stones in this country, and they're not used." It's a situation he'd like to change. "A rooftop grotto or an interior using shells in an architectural manner, that's what I dream of doing now," he muses. His grander dreams involve using new tools-computer-controlled saws and routers-to work American stone. Verity envisions a whole new bank of ornament. "You could saw precise long lines, then put them out of sync," he imagines. "It becomes a source of strange harmonics-even musical notation could be fed into the computer to get the router working in an extraordinary way."

Tools, materials, and use are Verity's trinity. But unlike Eric Gill, he isn't upholding an idea from the past so much as mining the past for what will serve this time and place. "I still keep ideals of workmanship," he says, "and I'm always searching for people who are wandering along that same path."

# Emotions shouldn't

color your thinking. Just your wardrobe. Liz claibor



A Paris exhibition illuminates the artistry of René Lalique

LEGENDARY JEWELER AND GLASSMAKer René Lalique is the subject of a retrospective at the Musée des Arts Décoratifs (Oct. 23-Mar. 8) which reveals the extraordinary beauty and scope of his work. His fantastical jewelry of sinuous nymphs and fragile dragonflies in intricately crafted combinations of gold, enamel, semiprecious stones, and glass made his name synonymous with art nouveau. It was Lalique's quest for new materials for his jewelry that first led him to glass, and, after 1910, he devoted himself completely to this supple medium. He became famous for his molded frosted-glass perfume bottles and other decorative objects which portrayed in striking relief the nature-inspired motifs of his jewelry. Lalique also created such chefs d'oeuvre as luminous panels of struggling athletes for his Paris showroom doors and icy art deco lighting for the Normandie. Some of his designs are still being produced by the company bearing his name where his granddaughter, Marie-Claude, continues to bring the

> René Lalique, top left, with his wife, Augustine, in 1903. Above left: A Lalique hair comb embellished with gold, enamel, and opals, c. 1897–98.

Lalique vision to glass.



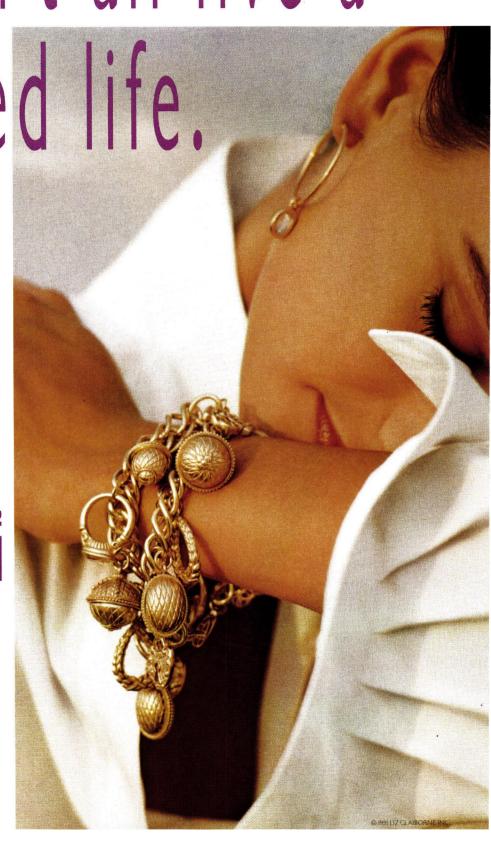




# We can't all live a charmed life. But we try.

Liz claiborne





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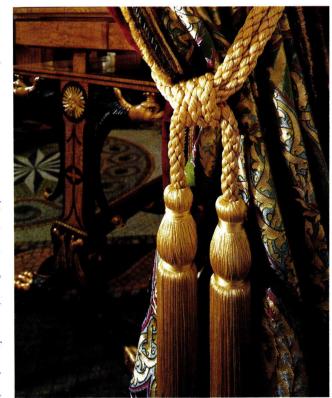
### MICHAEL MUN

## NOVEMBER 1998 I Selection of the Page of

#### BEAUTIFUL THINGS GO TOGETHER was a credo my

late father-in-law lived by. A man of taste and judgment, he dismissed orthodoxies of period and style. For the most part, I have acquired furniture and objects with a similar open-door policy, ranging quite comfortably from a Directoire desk to a wrought-iron garden table, with the mediation of a pair of classically proportioned

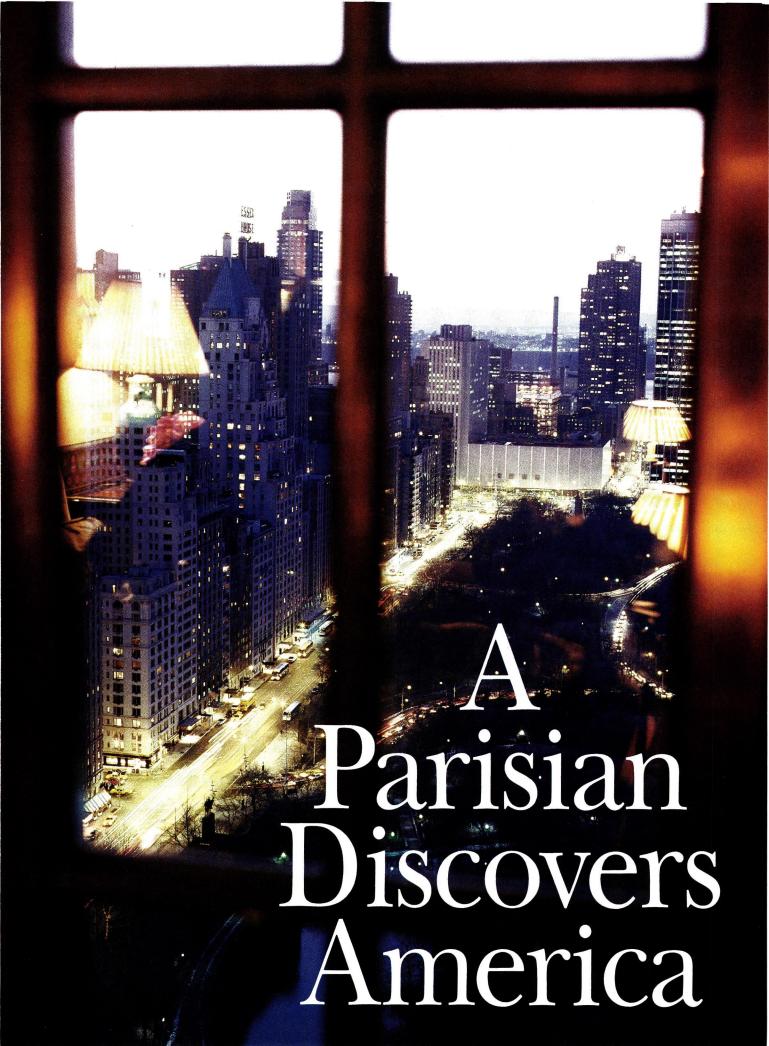
cotton damask-covered sofas. Pushed to an extreme—a Rietveld chair, for instance, beside a Boulle commode—the theory may fall apart, but in the best cases the eye of the selector sets its own strong limits, choosing decorating order over chaos. In Pierre Bergé's New York apartment the combination of portraits of Native Americans-nineteenth-century oil paintings as well as Edward Curtis photographs—and orientalist and neoclassical decorative detailing achieves an extraordinarily sophisticated and pleasing coherence. A bathroom designed by Anthony Ingrao relies on rich colors and lavish fabrics to overwhelm the senses and make any questions about appropriateness and moderation appear irrelevant. Antiques dealer Christian Sapet's house, in a corner of Paris's Marché aux Puces, is a testament to the possibilities of cross-cultural growth, from mission-style

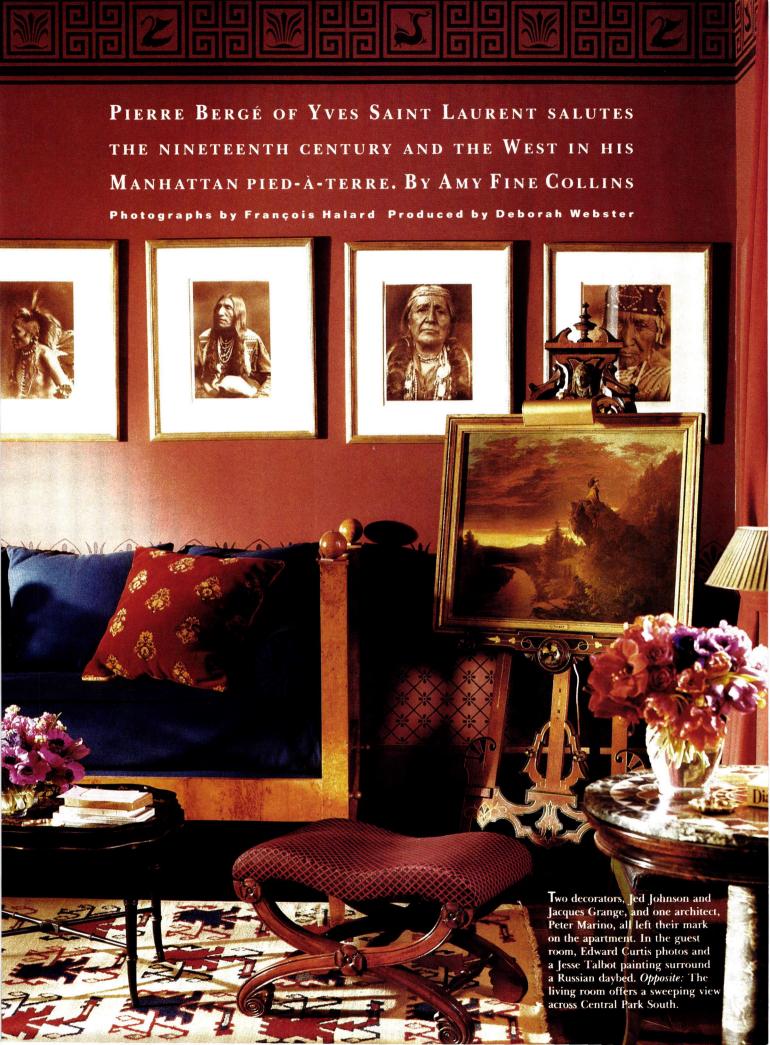


A curtain of Christopher Hyland brocade, a Russian architect's table, and a mosaic carpet from Stark in Anthony Ingrao's showhouse bathroom.

furniture to African headdresses and drawings by Cecil Beaton. A 1930s mansion in Berlin is the setting for Heiner Bastian's blend of eighteenth-century French and German antiques, classical sculpture, and world-class contemporary art. Then there's the Addams family estate, where floral chintz fabric, fine wood paneling, and a very elegant house indeed have been layered with cobwebs and Hollywood dust. A lot of diverse things—from the beautiful to the unabashedly strange—go together to make up this and every issue of HG.

Many Morograd









IKE HIS COMPATRIOT ALEXIS DE Tocqueville 150 years before him, Pierre Bergé, chairman of Yves Saint Laurent and president of the Opéra de Paris, came to America and was fascinated by the spectacle before him. But instead of writing a book filled with astringent observations, Bergé put together an apartment filled with exuberant American art and antiques. "My decorator, Jed Johnson, convinced me that since I was setting up a pied-àterre here, I should live in a totally American environment," Bergé explains. "I brought nothing from Paris. I started from scratch—the American way."

Bergé hired Johnson in 1978 on the strength of his work for mutual friend Andy Warhol. "Pierre's apartment was really my first job," reminisces Johnson, who now heads his own flourishing interior design firm. "I thought it would be my last. I had never planned to be a decorator." To execute architectural details from parquet de Versailles floors to double doors that fold back into the wall—all intended to suggest the way a Frenchman might have lived in New York a cen-

tury ago—Bergé enthen also in the first flush of his career. Not scratch—the only did Bergé take a fessionals, he also made

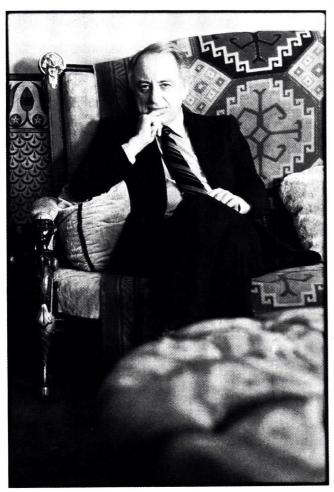
gaged Peter Marino, "I started from risk with fledgling pro- American way"

a bold aesthetic leap by presciently collecting, with Johnson's assistance, paintings, photographs, and decorative objects by nineteenthcentury American masters who were then largely unrecognized. Instead of chasing after federal highboys and Copley portraits, the two men hunted down Cornelius & Co. chandeliers, Herter Brothers cabinets, and portraits of Native Americans by obscure academic artists such as Christian Schussele.

Bergé is a man renowned for making good on a gamble-whether it's a question of turning a rarefied couture name into a publicly held conglomerate or transforming the controversial Opéra-Bastille into a cultural institution. "To have culture, one must be daring and imaginative," he says. "Most people don't trust what they

Inspired by the wall treatments in Mark Twain's Hartford, Connecticut, house, Johnson put decorative painter Leo Sans to work stenciling the apartment. A border of papyrus motifs and gilded wainscoting creates a lavish backdrop for the living room's Turkishstyle tufted velvet armchair and sofa, c. 1870, and Pottier & Stymus Egyptian revival chairs in gold damask. The torchères, c. 1905, are by Tiffany & Co.







#### Instead of chasing highboys, Bergé hunted undervalued American art

don't know. Americans love English and French furniture. The French think everything should be signed Jacob. It was an adventure for me to discover American art, to find the soul and roots of this country. For example, I learned that American nineteenth-century painters are much better than the French pompiers, the academic Salon painters."

As a starting point for their decorating scheme, Johnson showed Bergé photos of Mark Twain's Hartford, Connecticut, house, lavishly painted by the firm Louis C. Tiffany and Associated Artists. From this historic residence, Johnson derived the idea of stenciling all the walls to create rich allusive backgrounds. The front hall was treated to a palmette pattern lifted from the inlay on a piece of Italian neoclassical furniture. The terra-cotta walls in the guest room were stenciled with a Greek design taken from Owen Jones's 1856 book, *The Grammar of Ornament*. And to complement a partial suite of elaborate Egyptian revival furniture by Pottier & Stymus, Johnson

In the front hall, *opposite*, Venetian blackamoors and marble urns line up on a Herter Brothers cabinet. A George De Forest Brush painting hangs under a border pattern modeled after the inlay on a neoclassical table. Marino designed all of the woodwork, from the parquet floor to the paneled door. *Above left:* Bergé on a Pottier & Stymus sofa. Other prize pieces in the living room include a Cornelius & Co. gilded chandelier, *above right*, and a C. B. King portrait, c. 1860, *right*.



chose a dense papyrus motif. From its wall treatments to its furniture, the apartment celebrates the nineteenth century's diverse tastes—and mirrors the melting pot ideal of American culture.

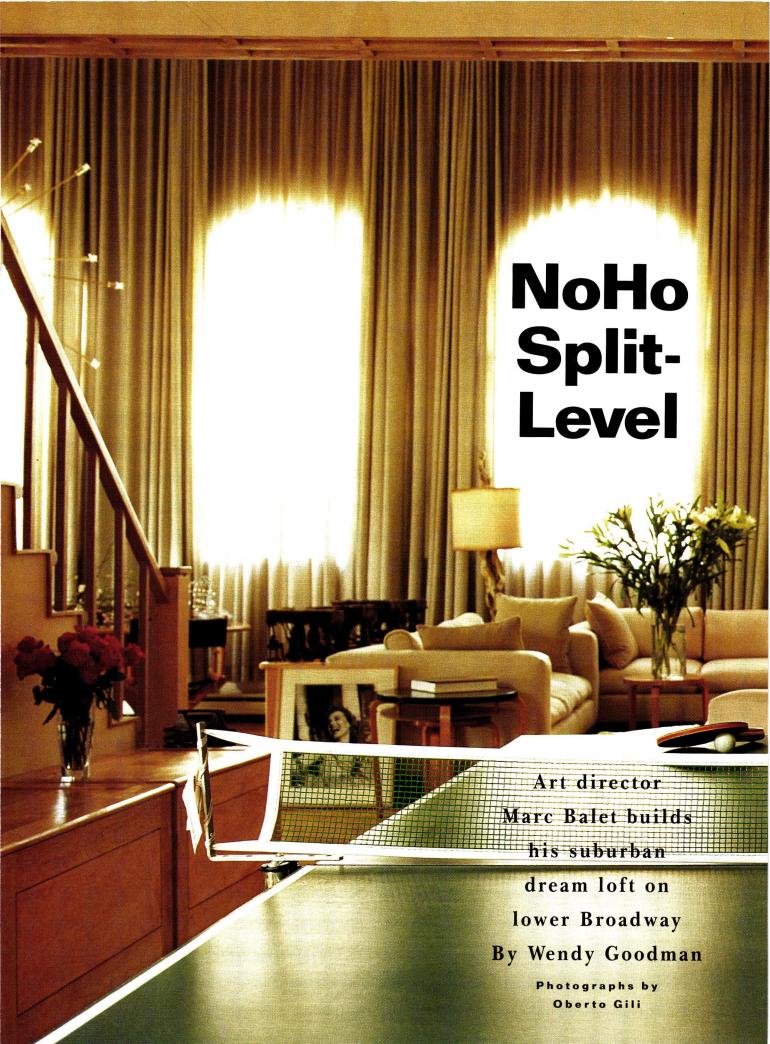
Johnson was so assiduous in his researches into forgotten moments of American design history that he may have erred on the side of scholarly accuracy. Even the living room furniture—1870s Turkish-style upholstered pieces, a table by Marcotte, torchères by Tiffany-was arranged à l'époque. "In retrospect, I feel the result was too academic," Johnson says. Bergé came to agree with this evaluation. "By about 1983," he recalls, "I began to think, 'I like this all very much but it's a little too museumlike.' I brought in Jacques Grange to make it a little more like a home." He also hired Peter Marino to add a mahoganywainscoted bedroom and a mahogany-paneled bathroom with a marble mosaic floor. Grange recounts, "Pierre told me, 'I want to drink and smoke here.' So I made it all warmer, more alive. I changed the placement of the furniture and reupholstered almost everything. The fabric had been too delicate for Pierre. The velvets I introduced are more practical." He removed the backrest from the borne in the center of the living room and turned it into a giant pouf that can double as a coffee table. Now Bergé can nonchalantly let his Jack Russell terrier, Ficelle, scamper over all of the surfaces. "I did not want to destroy what Jed did. I didn't touch his walls," Grange continues, noting how the copper and blue striped satin curtains he installed "respect the color of Jed's stenciling." (Originally hung with brocade panels, the deeply recessed French windows designed by Marino offer some of the most spectacular park and city views in New York.)

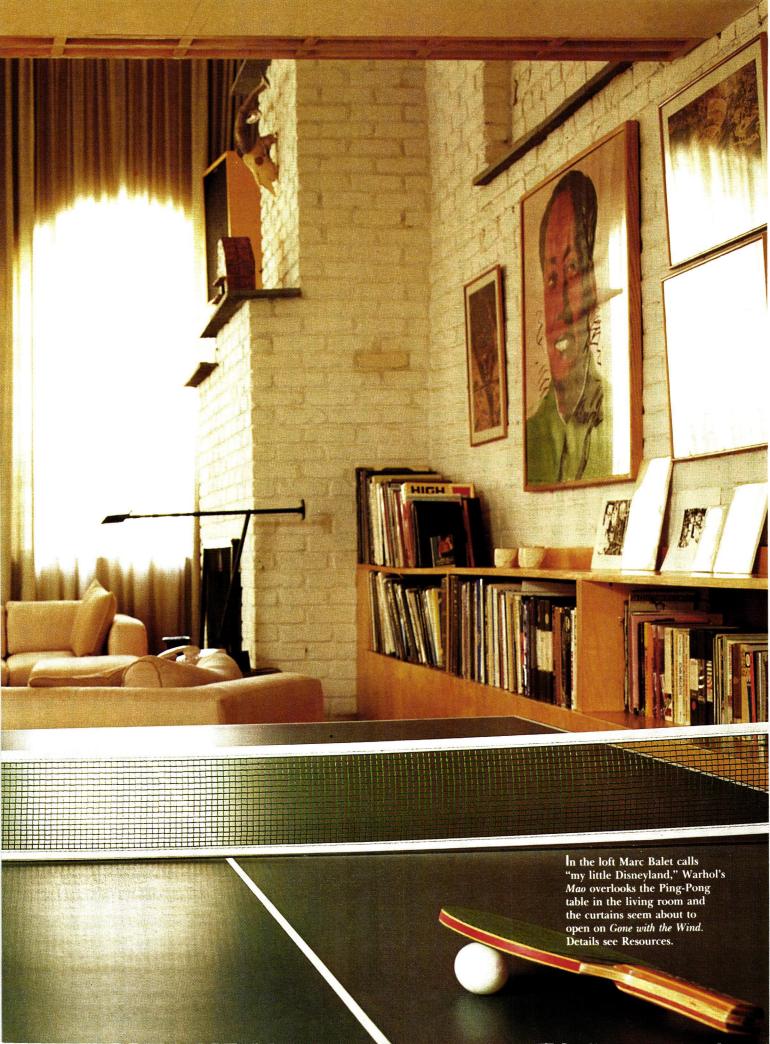
Grange also introduced an assortment of sculptural objects—no longer exclusively American. Passing the front hall's massive Herter Brothers cabinet, Bergé taps each of the Venetian blackamoor heads and Roman urns arrayed on top. "Grange! Grange!" he intones, like a xylophonist striking his notes. Enchanted like most Frenchmen with the myth of America's Wild West, Grange didn't tamper with the collection of paintings. Bergé waxes especially enthusiastic about the C. B. King portraits, whose earthy tones are picked up in the nineteenth-century Agra rug Grange laid down in the living room. The Native American theme carries over into the guest room, which (Continued on page 222)

Portraits of maharajas, Renaissance revival—style stenciling, a Stark leopard-print carpet, and a velvet-upholstered bed frame all rest easy in the master bedroom. Grange describes the Philadelphia secretary as "built like a bulldog." Details see Resources.











CALL IT BALET ACRES," SAYS NEW YORK WRITER Fran Lebowitz, "Marc's suburban dream loft. The only thing you don't see there that you would expect to find is a conversation pit."

At first art director Marc Balet's triplex on lower Broadway looks much like other downtown livingworking lofts: an orderly reception desk, a series of work spaces in an airy front office, a corridor to the living area—and that's when you realize that Lebowitz has got it right. The low-ceilinged passageway, lined with bicycles and photographs of

friends like Andy Warhol, opens into a vast living and dining room with a Ping-Pong table, arched windows more than twenty feet high, and a painted brick wall and fireplace. Roomy and comfortable, with welcoming sofas, round coffee tables, a curvy blond dining table set with director's chairs, a starburst chandelier, and floor-to-ceiling curtains, this living-cum-rec room does seem to be the ultimate suburban fantasy.

"To me the decoration is a cross between Malibu in the 1950s and Ferris Bueller's Day Off," says Balet. "I wanted to live in a place that looked as if my parents had gone away for the weekend and I could do anything I wanted,"

he explains. "This really is my little Disneyland."

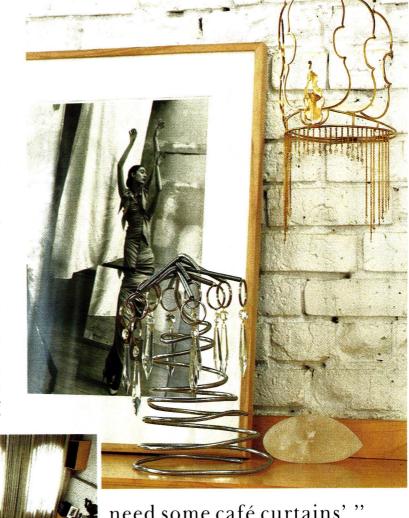
Balet grew up in Connecticut, in a house full of

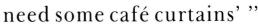
#### "I thought, 'I just

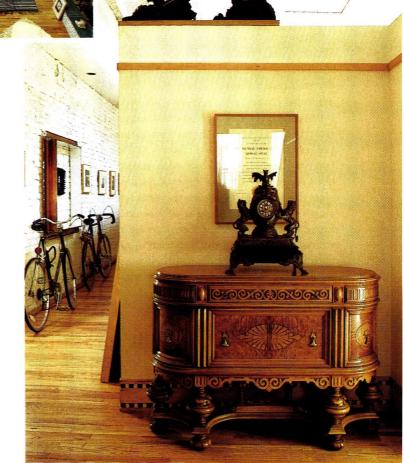
dark antique furniture and oriental rugs. It was a friend around the corner, he says, the daughter of an architect, who had "all

those fabulous 1950s chairs." He majored in architecture at the Rhode Island School of Design, then headed off to London. He soon won the Prix de Rome and, indirectly, a one-man show at the Whitney Museum. (Prix de Rome juror Robert A. M. Stern was so impressed with his work that he recommended him to the museum.) "In 1975," Balet recalls, "I had returned to New York. I was qualified and equipped to do nothing." His friend Fran Lebowitz sent him to Interview. "When I met Andy Warhol and Bob Colacello and Fred Hughes, they said since I won the Prix de Rome I could probably be an art director. I had never done a magazine. When Bob Colacello said, 'Do a layout,' I said, 'What's a layout?' I had never

One of Balet's friends helped him find the 1950s chandelier over the dining table, opposite, and his buddy Fran Lebowitz's father, Harold, not only created the monumental curtains but climbed up on a scaffold to install them. Above: Balet himself designed the dining table and sofas. Top right: A photograph by David Seidner with crowns from the Love Ball 2 auction-Arman's in gold, Izhar Patkin's in silver, and Tina Chow's in crystal. Right: Balet's architectural model My Bridgehampton looms over his grandmother's sideboard and clock. The checkered baseboard leads from the office to the kitchen.









heard of a layout before." And so began Balet's life at Warhol's Factory during its heyday, when *Interview* "really felt like the center of the universe and felt like home," Balet says. "No one had ever done anything like *Interview* 

before. It was the most fun you could possibly have doing a job."

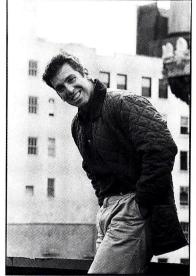
During his Warhol years Balet lived on 22nd Street, "pretty much like a college student," he remembers. "But I had my dream house in mind, as we all do." And when his career as a freelance art director prospered—his current clients range from Giorgio Armani, Evan Picone, and Jaeger to Connoisseur—he began to look for his ideal space: a loft with natural light, an outdoor area ("Opening sliding glass doors to go outside on the deck with a cup of tea is the height of luxury"), more than one level ("Sunken living rooms were always my favorite"), and enough room for him to both live and work ("I like to take the stairs to work").

"The minute I saw this, I loved it," he says. He was outbid for the loft on his first try, but three or four years later he spied an advertisement in *The New York Times* and discovered that

his dream house was on the market again. This time it was within his price range. "I thought, 'I just need to put up some café curtains and a rug somewhere,' "he recalls. "Two contractors and two and a half years later the place is still being worked on."

"I think all my friends were so surprised I got the place," he continues, "that they all came round to help." Paul Reubens, a.k.a. Pee-wee Herman, spotted the perfect chandelier in a Los Angeles shop. Another friend, decorator Geordi Humphreys, picked up some Alvar Aalto chairs and tables for him at Sotheby's. Joseph Paolucci, also a decorator, walked him through the furniture-making process, refining Balet's sketches and hooking him up with a manufacturer who could produce the 1950s-inspired upholstered sofas and armchairs. Architect Jim Sanford redesigned the kitchen, supervised the whole project, and "let me know what I could

do for the money," Balet says. Irish carpenters Martin Caughey and Eamon Grant did the cabinetwork and built the wooden furniture, including the maple dining table in a shape a bit



"To me," says Balet, "the decoration is a cross between Malibu in the 1950s and Ferris Bueller's Day Off"



like the quintessential fifties kidney, elongated and with a twist. "I thought it would look nice over in the corner. I sketched it out on the floor," recalls Balet. "Then we made a model, I went up to the Bronx to pick out the

wood, and Martin and Eamon built it on the roof." The curves of the table proved to be a perfect solution for problematic dinner parties, Balet says: "Now my friends who don't talk to one another can all sit there at the same time without having to be face-to-face."

Today Balet has his NoHo split-level with a SoHo view. On the first floor are the kitchen, dining area, and living room, with its monumental curtains designed and installed by Harold Lebowitz, Fran's father—"the best draper in the world," says Balet. "He had exactly what I wanted and made these RKO/MGM curtains; it looks as if *Gone with the Wind* is going to be playing here. They are dramatic without being overpowering." The

TV room, complete with Aalto bentwood classics and lime green beanbag chairs, and the guest quarters are up one flight. One more flight leads to Balet's bedroom—essentially a small house on the roof—and the front and back terraces where painter David Fisch and John Beaudry and Bill Zagarino have planted a country land-scape, complete with lettuce and zucchini. "In the fall I

ask if there's cider yet," says Fran Lebowitz. "It's a place you'd go with the kids and pick your own pumpkins."

Lebowitz, who has a reserved seat in the TV room for Academy Awards night, is only one of the many friends

who are always dropping in to play Ping-Pong, lounge on the padded sofas, sink into the beanbag chairs, munch on snack food, and relive the 1950s. "It's not meant to be ironic," insists Lebowitz. "It is earnest—and comfy. The fifties middle-class suburbia concept is the most comfortable style ever invented."

"In the end," Balet says, "this house is based on my childhood, incorporating the things that influenced and made an impression on me while I was growing up. Remember, I have kept all the notes I passed in high school." If this sounds like nostalgia, don't be fooled. It is pride and contentment. "There isn't a day," he says, "that I'm not happy coming home to this place."

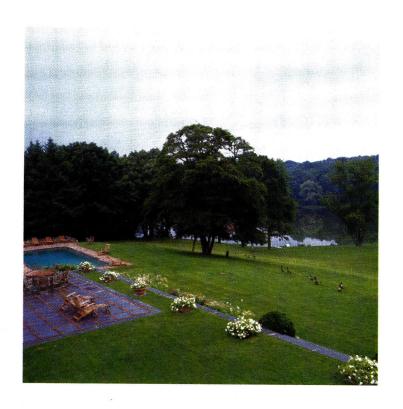


Fran Lebowitz reserves a beanbag chair in the TV room, opposite above, to watch the Academy Awards. Another friend, decorator Geordi Humphreys, bought the Aalto bentwood pieces for Balet at auction. Top: The hanging light in the maple-paneled master bedroom is a cloud of mirror fragments by London artist and jewelry designer Andrew Logan. Balet on a terrace, opposite below, adjoining his bedroom, above.

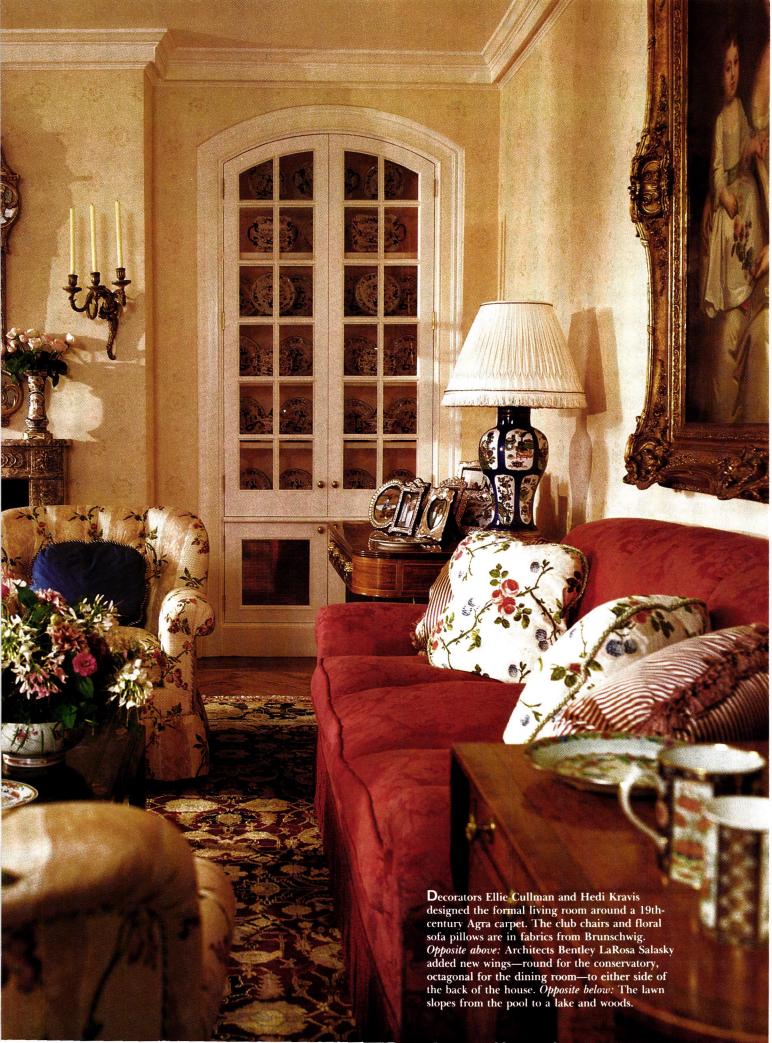


### **Bel-Air East**

The Westchester estate of
Paramount's Stanley Jaffe and
his family resists typecasting
By Heather Smith MacIsaac
Photographs by Andrew Garn









AKING RISKS IS ROUTINE FOR Stanley Jaffe. As president and chief operating officer of Paramount Communications, he knows how to usher a complex project from gestation to completion, be it producing a movie like Fatal Attraction or overhauling Madison Square Garden, which he now heads. Melinda Jaffe, having helped launch a successful clothing company, is no less intimidated by a blank piece of paper. So the renovation of their house in Westchester County didn't seem all that different from other undertakings-except that this one had nothing to do with business and everything to do with family.

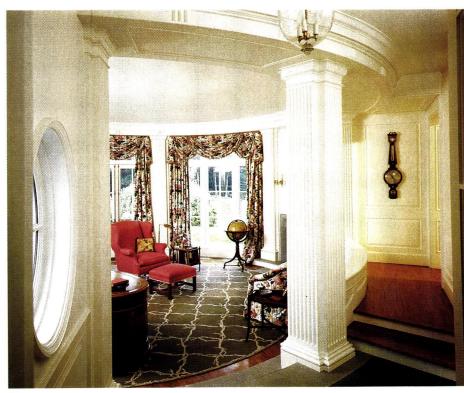
The story of the renovation is complicated and improbable and includes a happy ending. In other words, it reads like a movie script: a high-powered career man has a weekend house on an extraordinary site for

himself and his two almost grown children. He marries a woman with a young son, and the family give up their city apartment in favor of a more relaxed indoor/outdoor existence in the country. The once ample house turns out to be a bit too small to accommodate their new life. Acknowledging the need for an additional bedroom, the couple hire young architects (Bentley LaRosa Salasky) whom they find through a decorator they subsequently replace (talented but not child-oriented enough) with a decorating team (Cullman & Kravis) whose career the man launched with the forsaken city apartment. The request for one bedroom quickly turns to two when the couple announce a baby is on the way. The architects produce a surprise of their own—a scheme that leaves no molding unturned, that doubles the space, that creates and then solves-all their problems. After two years of starring in a cross between Yours, Mine, and Ours and Mr. Blandings Builds His Dream House, the Jaffes settle down to live their own version of It's a Wonderful Life.

The property—main house, guesthouse, swimming pool, tennis court, kitchen garden, and greenhouse, all in a lovely thirty-two-acre landscape with an orchard and a lake—has the feel of an English country estate, which is appropriate since Melinda is English and Stanley is, in his wife's words, "the most serious Anglophile I've ever

met." The antiques that Stanley has collected in England for more than a decade fit right in with the kind of place Melinda envisioned—"not intimidating but with a certain formality," encompassing at the very least a proper dining room and a drawing room.

Architecturally, the living room changed the least yet had the most influence. As architect Ron Bentley



relates, "It was the tail that wagged the dog because it basically dictated how we proportioned the other rooms," none of which, consequently, are very large except for the master bedroom suite with his (mahogany-paneled) and hers (cream-colored) bathrooms and a gym below, reached by a private stair. But while the house is intimate in scale, it has a grandeur that comes from a studied shaping and sequencing of spaces which is, ironically, more French in nature than English.

Taking the formal exterior of the house—stucco walls, double doors, slate mansard roof-as their cue, Bentley LaRosa Salasky applied the devices of eighteenth-century French hotel plans to the house, creating rooms in assorted shapes and sizes and often linking them by odd joints. To correct a rather abrupt entrance into a front hall that Sal LaRosa best describes as "pinched," they added a semicircular glass vestibule on the outside and removed a bedroom and bath on the inside so the hall could at least be generous in height. The old dining room metamorphosed into a rounded anteroom to the new octagonal dining room crowned with a tented ceiling. In the most complex knuckle of the house, the architects adroitly connected a round conservatory to a hallway linking the living room to the master bedroom and a back stair. On the ground floor, an enfilade allows the eye to



A small entry stair, left, was made grander by extending the wainscoting to form a pulpitlike railing. The 18th-century English grandmother clock is from Florian Papp, NYC. Above: Pilasters between the windows come together as a column where the conservatory joins a passageway. Opposite: A rounded room for the bar leads to the dining room with a Regency table and chairs and swagged curtains of André Bon fabric.

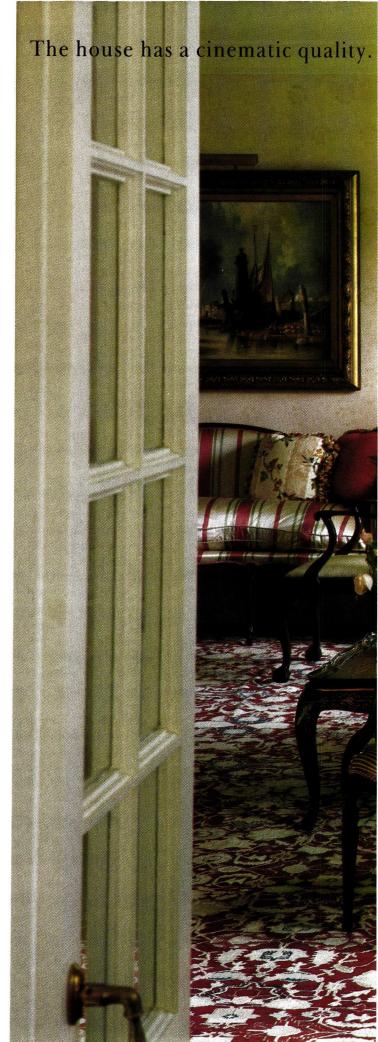


travel from the conservatory all the way to the dining room on the opposite side of the house. Upstairs, a nine-ty-foot corridor runs the length of the house, dropping down two steps from the level of the older children's rooms, widening for a sitting area, and stepping up again before it reaches the younger son's room. As LaRosa points out, "The house has a cinematic quality. There is a structure to how you move through and experience it."

Ellie Cullman and Hedi Kravis worked at differentiating the various rooms without interrupting the continuity. A magnificent nineteenth-century Agra carpet in the living room determined the palette of soft colors anchored by strong reds in the adjacent public rooms. "Decorating is really very scientific," explains Kravis. "You start with the largest piece in the room. Once you've survived the expense of the carpet—we prefer not to use reproduction rugs in the principal rooms—it's all downhill from there." Until you get to the decorative trim. Stanley jokes that he "could have bought a house for the price of the trim."

Disregarding common theories about hiring friends, the Jaffes picked Cullman and Kravis for "their exquisite taste," says Melinda, "and because they truly understand the way we live." Each room has a distinctive feature fashioned by the architects and embellished by the decorators. Chintz curtains encircle the conservatory, which is Melinda's favorite room; fir paneling lines Stanley's study; and in their bedroom an inglenook frames one of the six fireplaces in the house. The younger children romp in their own playroom. (Continued on page 226)

French doors, right, unite the public rooms along the east side of the house. The living room showcases Stanley Jaffe's collection of English furniture, including a pair of Adam-style oval-back chairs, c. 1775, and a Hepplewhite settee in the same Cowtan & Tout stripe as the curtains. Above: Jaffe's prize maritime painting by Antonio Jacobsen hangs in the sitting room. The sofa and armchair are in Clarence House fabrics.



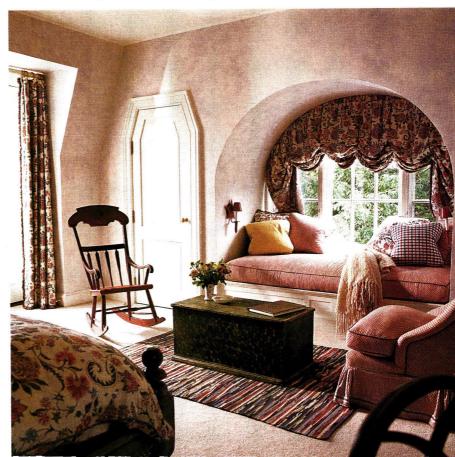


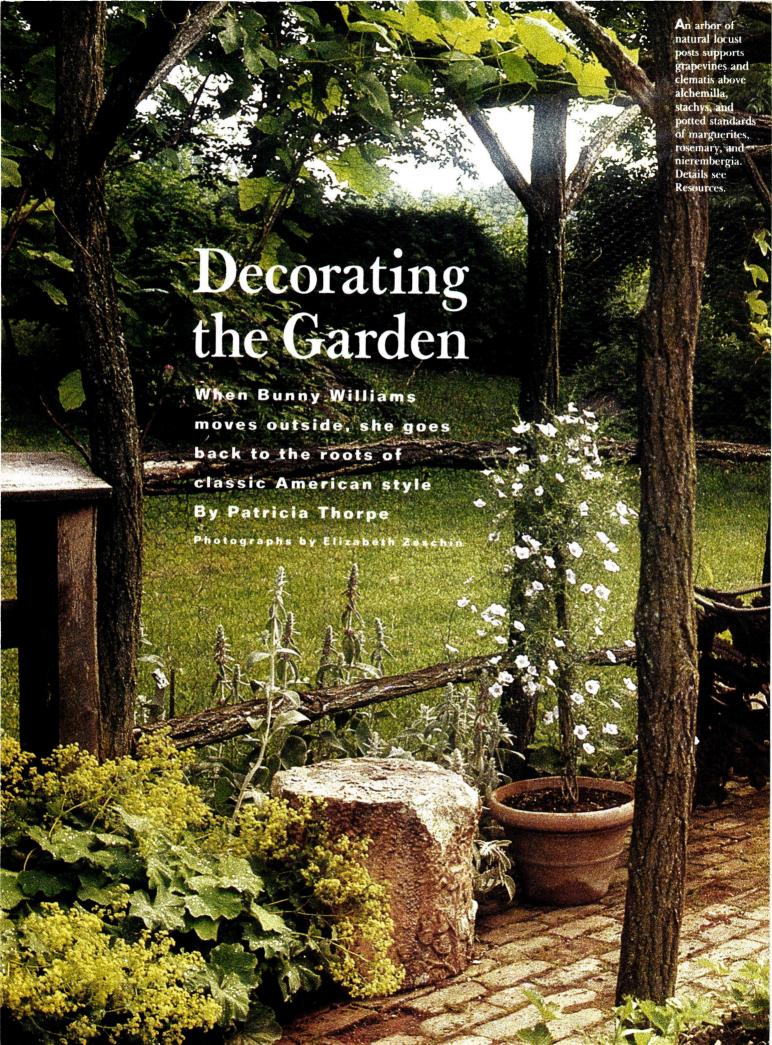






Scalamandré toile in a fresh green covers nearly every inch of a cozy guest room, *left*. The arched alcove is echoed by an oval bathroom window set into a dormer. Carpet from Stark. *Above:* A door to the right of the inglenook connects the master bedroom to the downstairs gym. A club chair is paired with a Regency chaise. *Below:* The house's mansard roof provided an opportunity for unusually shaped doors and dormers in the older daughter's room with cloud-patterned walls. Floral print from Clarence House.









NLY IN THE NORTHWEST CORNER OF CONnecticut would you be lucky enough to find a garden so beautifully preserved. The lawn rolls away from the big white house to the top of the retaining wall where broad grass steps edged with granite descend between two stone lions to a level rectangle with deep borders at either side. Across the reflecting pool an arbor between gnarled apple trees opens up the hemlock hedge and offers a glimpse of woodland. Seen from the cool screened porch on a summer afternoon, it all seems as inevitable as the birdsong echoing in the 250-year-old maples, the house and garden a perfect piece of New England life from a distant, more gracious age.

In fact, when New York decorator Bunny Williams and her husband, Randy, bought the property eleven years ago, wallpaper and plaster were falling in the stately federal house and the maples towered over waist-high grass and brush. There may have been a garden here once—old photographs hint at it—but all that remained was the level ground with leggy lilacs at either end. For Williams the first step in making a garden was defining the space. So the rolling lawn was cut off sharply with new steps and a retaining wall built by artist Christopher Hewat. Tall panels of gray treillage were built to back the borders. "Borders need a backdrop," explains Williams, "otherwise you don't know where to look. And the back

creates a place for surprises," in this case shady hostalined walks behind the fences. The luxuriant hemlock hedge was added more recently. "There were some nondescript shrubs, but we needed something stronger with no flowers." Once the outline was established, there were adjustments to be made. "The space is really very big, but I wanted a feeling of intimacy. I had to fill up the space a little, so I put in the pool. Then I found the iron swan fountain at Thomas K. Woodard. I knew it was meant to be here. I didn't want it to be too formal, so it's not in the center; that makes it look more like it's floating."

During her twenty-one years at Parish-Hadley and now in her own business, Williams has been known as a decorator whose work never calls attention to itself, whose decisions seem not merely right but inevitable, and whose innovations seem always to have been there. That sense of inevitability is the result of many subtle details of the sort found around her garden, as well as the exquisite craftsmanship she employs. The treillage is the same dimension as the lattice on the back porches. ("At some point the master of the house brought home a southern bride and decked the porches in lattice to make

Pale yellow scabiosa and airy verbena flower among cabbages and kale in the vegetable and cutting garden, *above*. Italian terra-cotta pots of gray-leaved herbs and ornamentals like salvia, dianthus, and helichrysum line brick walks. *Opposite*: More potted garden plants cluster with standards of myrtle.





"Finding plants is like antiquing—you can't just run of a misnomer, since vege-





Pots of lisianthus and nierembergia, top, are set outside the greenhouse. Center above: Stone lions from a tag sale guard steps down to the perennial garden. Above: An old rose arches behind delphinium, aruncus, campanula, yarrow, and nepeta. Opposite above: An antique copper finial marks the vegetable garden's main axis. Opposite below: Pots of annuals and bulbs brighten steps in front of Smith & Hawken's Devon chaises.

her feel at home," Williams, herself a southerner, explains with a smile.) The finials are copied from a nineteenth-century fence. "You can always get someone to make you a fence, but it is the finials, the details, that make it work." The finials are the kind of architectural element that are available at Treillage, the new shop Williams and John Rosselli have opened in New York.

On the other side of the house, behind the barn (now the garage), a colonial-style vegetable garden brings to mind an even earlier era of gardening, in spite of such delightful anachronisms as nineteenth-century iron furniture and Italian terra-cotta pots. With its weathered wood fence, brick paths, and dark edging tiles, it seems the work of generations, not merely four years old. Veg-

etable garden is something of a misnomer, since vegetables mix with herbs and cutting flowers and *Clema*tis montana combines with runner beans and early peas. The greenhouse at

one end is new but made of old windows. The paths are of old brick, even though they require more careful setting and drainage. Although not at all a historical re-creation, the combination of beauty and utility suggests the eighteenth rather than the nineteenth century—one thinks of the vegetable garden at Monticello. Williams grew up in Charlottesville, Virginia; the seeds of her gomphrena and celosia come from Jefferson's garden.

to the nursery

down the road"

The high level of maintenance around the garden is one more reason it seems to come from another era. Spring bulbs precede the perennials in the borders, then are lifted and replaced with annuals. The Italian pots burst with pansies in early spring, then are filled with petunias and heliotrope for summer. Other pots planted with dahlias, lilies, or tender exotics like plumbago provide movable flowering accents where they are needed. "Of course, I wouldn't even think of doing these things if I didn't have Debbie," says Williams emphatically. Debbie Munson is an energetic young gardener who works more than full-time for Williams and other clients in the spring, then several days a week throughout the season.

But Williams is not at all the kind of gardener who never gets her hands dirty. "In the beginning, before I even think of a plant, I think of the space. I'm a designer, so I do it automatically. The part I love is exploring the plants and trying to figure out how to grow them. Finding plant material is like antiquing, looking for that special piece for someone's living room—you can't just run to the nursery down the road. I could spend all day in the car in spring going from place to place to find the right plant. I'm putting in a nursery area just for cuttings, plants from seed—a garden needs that kind of behind-thescenes area." Bunny Williams laughs. "You have to be willing to know it is all trial and error. When I started to garden, I had no patience. I don't have much now, but I have a lot more than I did." • Editor: Senga Mortimer

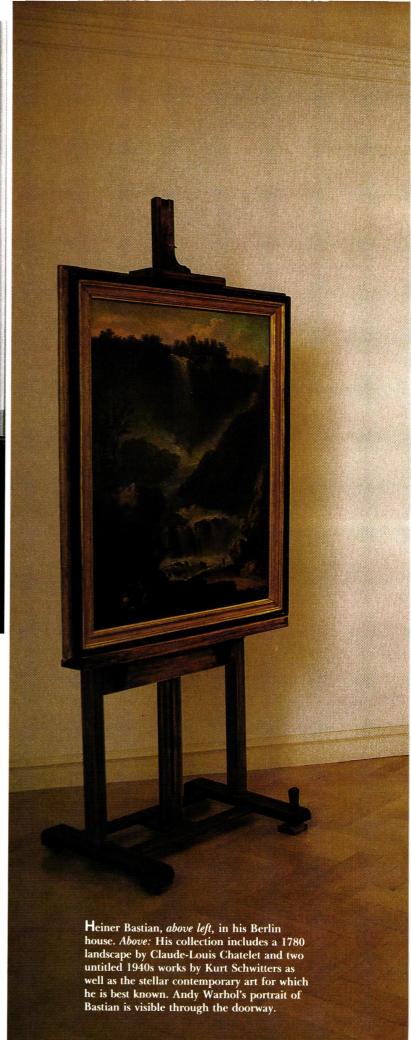




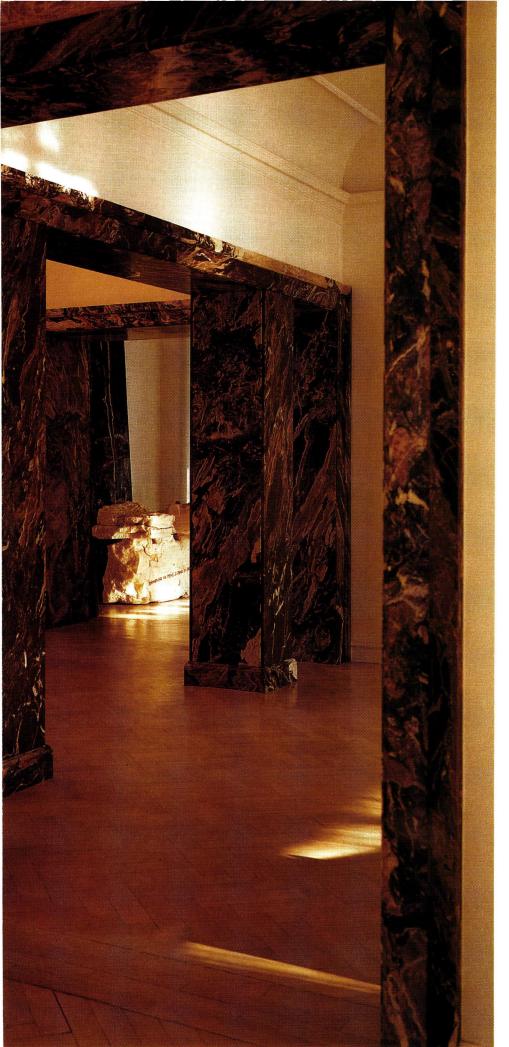


# The Art of Friendship

Heiner Bastian surrounds
himself with work by
artists he knows
By Andrew Solomon
Photographs by Evelyn Hofer



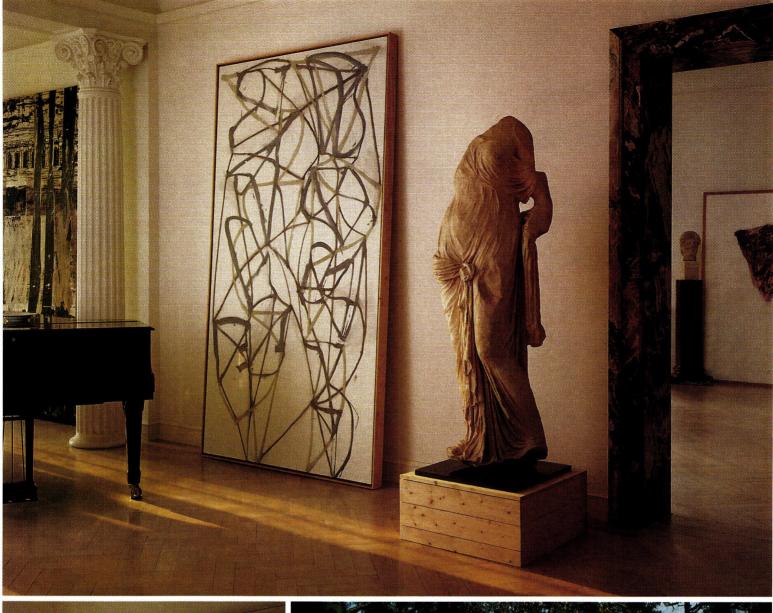




HE OLD WEST BERlin was the land of possibility. Great and terrible ideas had risen and fallen there, and in their wake there flourished a strange and unregulated openness. The city was a bastion of nervous idealism where a vision of utopia rested on the unstable foundation of fear: fear of what a constructed world gone awry might be like, fear of the surrounding hostile territory, fear of the judgment of other nations, fear of the judgment of history. It was a place of misfits and geniuses, of too much memory too entirely annihilated and then too luridly reconstructed, and of artificial wealth guiltily granted to intellectuals of every stripe in celebration simply of their mystic cerebral exertions. Nowhere else on earth in the past four decades have the activities of the mind counted for so much.

Heiner Bastian is one of those active minds who have so far survived the transformations of a renegotiated Germany. He is a collector of contemporary art, but he is not simply a market force; he is a visionary who has adduced a personal notion of the function of the work of art, primarily in his collecting but also in writing, publishing, and exhibitions. (He is curating an exhibition of late works of Picasso which will open at the Neue Nationalgalerie in Berlin next spring.) Reviewing his collection, you encounter more than a particular assortment of pictures and objects formed by a particular taste; you find a logical scheme for the way a work of art communicates. It is true that Bastian's genius is not comparable to that of the four primary figures in his collection—Joseph Beuys,

On the ground floor, German marble, left, frames a view of Joseph Beuys's Memory of My Youth in the Mountains, 1977. Opposite above: The piano to the left of Brice Marden's Couplet I, 1988–89, is a 1964 piece by Beuys; to the right, an ancient Greek Aphrodite. Opposite below left: Louis XVI chair plays off against Beuys's Infiltration Homogen for Cello of 1976 and a 1971 photo canvas. Opposite below right: The house from the garden.









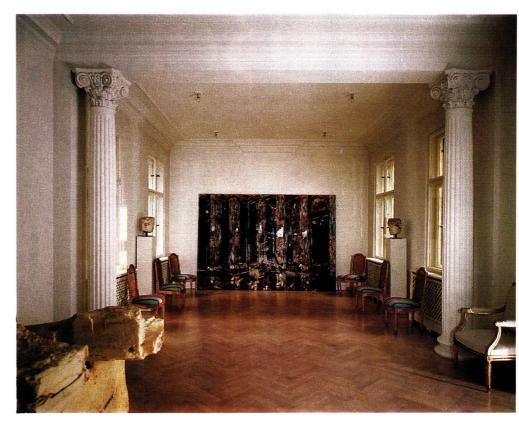


Andy Warhol, Cy Twombly, and Anselm Kiefer—but after you see his collection, you see each of these artists differently.

Bastian is handsome, self-assured, and suave, though he is also rather tense and sometimes a bit sharp. "You'll be amazed," several young Berlin artists said to me before I went to the house in Dahlem where Bastian lives with his wife, Céline, and his son, Aeneas. "He's very attractive and very open and very democratic in his ideas, not snobbish at all." Within a few minutes of my arrival, Bastian too had assured me that he was not a snob: "Many people think I am arrogant and distant, but only because my house is underfurnished and underheated." It should be emphasized that no one ever suggested that Heiner Bastian might be a snob; it was the denial that sounded in every corridor.

I suppose the issue of snobbery might be expected to come up because Bastian is a wealthy and influential collector and a sometime critic and publisher, but there are other reasons as well. He has the manner of one well aware of his own importance, and in his lively offhand way he takes in and judges everything you say to him, every gesture you make, every detail of your person. He speaks well and considers the weight of each of his own remarks; there is always a reason behind his sentences. When I arrived at his house, he was supervising the installation of a new work by Kiefer. He wore a pale gray cashmere jacket, darker gray trousers, a white shirt of unimaginably soft cotton buttoned to the neck, and a pair of slippers of the richest dark blue velvet; his hair was impeccably combed, and his

Roman portraits and German rococo chairs, above right, mark the approach to Anselm Kiefer's The Five Foolish Virgins, 1983. Right, clockwise from top left: Bastian with Beuys (and Aeneas Bastian), Rauschenberg, Francesco Clemente, and Warhol. Opposite above: Antique frames next to an 18th-century German console. Opposite below: Manuel Canovas stripes cover two chairs in front of Kiefer's Der Rhein, 1983. Details see Resources.



## As you walk through the galleries in the house, each piece makes a separate impression

erect bearing placed him head and shoulders above the workmen, whom he guided with precise instructions. Though it is true that the power of Heiner Bastian's intellect saves him from social pretensions, it helps if you are told in advance that he is not a snob.

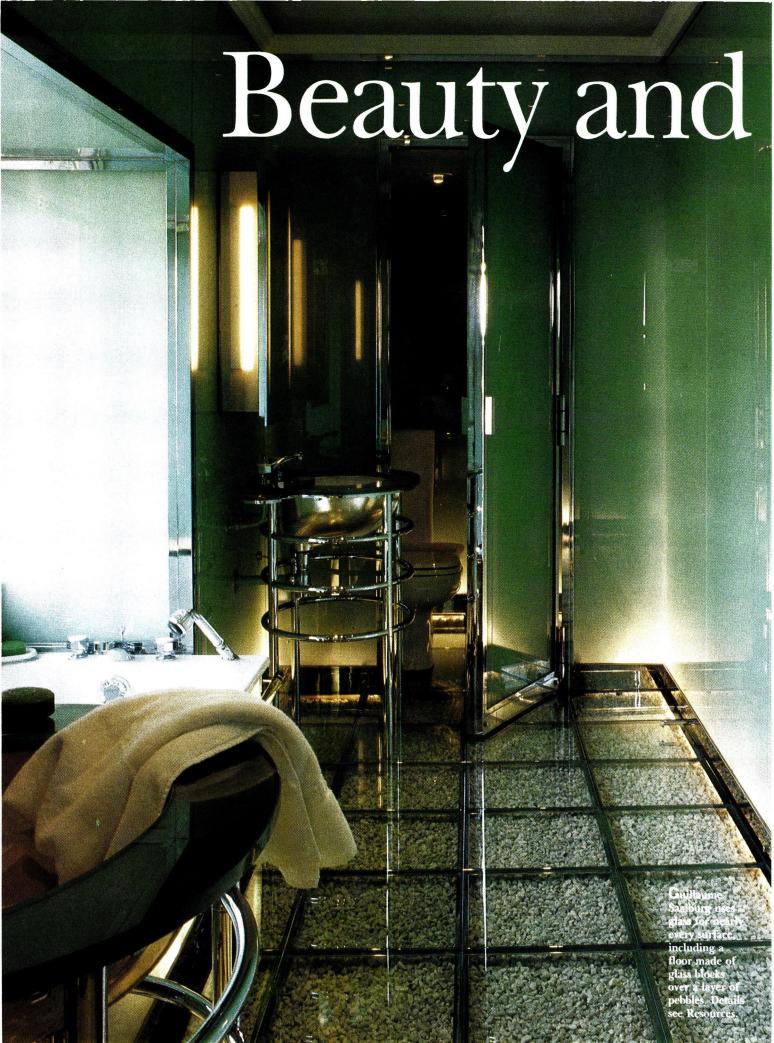
A secretary took my coat and conducted me through several large rooms to the winter garden at the back of the house from which we could look at the fresh snow. A maid brought us a heavy silver pot of chamomile tea, which we drank from white teacups hand-painted at the rims in a deep deep blue. It is not quite accurate to say that the house is unfurnished, but it is a house about art, and the furniture, like the lighting, has been placed to allow you to appreciate the art in comfort. The works of art are not crowded together. As you walk through the galleries, each piece makes a separate impression, each has (Continued on page 222)





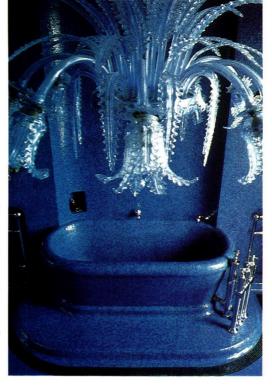






## the Bath

The sensuous appeal of a long luxurious bath is stronger than ever, judging from the attention being lavished on bathrooms these days. Cynics speculate that high-style bathrooms are just another excess of a self-indulgent generation, while



By Elaine Hunt

more kindly souls suggest that the world-weary need a comfortable and comforting private space in which to retreat from the fast track. Whatever the reasons, it's clear that the workaday broom-closet look in bathrooms is out.

"A romantic luxuriousness" is the way one

New York decorator describes a recent project: a master



bath, dressing, and sitting room with proportions and appointments once reserved for living rooms—wood paneling glazed pale green, a stained wood floor, an upholstered daybed, a Chinese needlepoint rug, an Italian giltwood chandelier, engravings, and mid nineteenth century English and American antiques. "It has every modern convenience, but none of it is apparent," says Michael La Rocca. For a guest bathroom in the same Long Island house, he painted the floor and wainscot a pristine white to match the turn-of-the-century enamel tub and added a white wicker chaise and side chairs.

Antiques dealer and decorator Anthony Ingrao subscribes wholeheartedly to the more-is-more philosophy. "My clients want to pamper themselves," he explains. "They want a chair to relax in, and they



A Venetian glass chandelier, top, glitters in a jewel-like setting of deep blue tile in a Paris bath. Anderson/Schwartz surrounds a stainless-steel sink, above, with rare Brazilian blue granite and traces the swing of the door with a mosaic of cracked tile on the floor, below. Left: A mirror etched with bubbles and capped with "waves" reflects jazzy tile patterns in another room by Anderson/Schwartz.





want their precious objects around them, not in the living room where they never go." For the 1991 Kips Bay Decorator Show House in New York, Ingrao covered the walls of two small rooms with blue silk accented with faux porphyry pilasters and a decorative plaster frieze in peach and white, designed a pistachio green ceiling punctuated by a dome painted with a sunset sky, and furnished the spaces with Empire and Regency pieces.

In three bathrooms devoid of armchairs and carpets but bursting with style, it is strong color that sets the tone. In New York, Anderson/Schwartz Architects designed two guest bathrooms using stock tiles in an exuberant palette. In a Paris bathroom a flood of tiny tiles—all in the same deep blue—covers the walls, tub, and floor; the only adornment is a Venetian glass

An 1847 Swedish urn dominates a dressing room and bath, opposite and above, designed by antiques dealer and decorator Anthony Ingrao. Scalamandré silk lines the walls and drapes the doorway leading to a faux porphyry tub. The club chair is covered in suede and the pillow in silk velvet, both from Clarence House. Mosaic carpet from Stark.





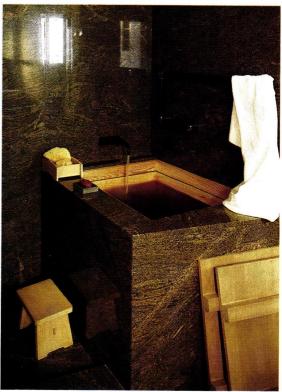
chandelier that resembles a sparkling spray of water frozen in midair.

French artisan Guillaume Saalburg put glass to uncommon use in two coolly modern bathrooms. For a house in the south of France he laid transparent glass blocks over a layer of pebbles—like those in the Russell Page–designed garden just outside the window—to create a floor that looks like the bed of a freshwater stream, and for a Paris apartment designed by architects Bokura & Associates, he made a cradle-shaped glass

tub that sits alone in a granite-walled nave.

Granite is the material of choice for two austere yet evocative designs. Architect Robbin Hayne and decorators Ann Holden and Ann Dupuy took a straightforward approach, lining the walls and floor of actor Peter Weller's bathroom with granite and incorporating a traditional Japanese teak soaking tub. Architects Hariri & Hariri designed a granite bathroom "as if it were a piece of sculpture carved from a quarry," in Gisue Hariri's words. They installed an eye-shaped cabinet and basin of brushed stainless steel and left the walls rough, Gisue says, because "we were concerned with the tactility of materials and their relationship to the naked body."

In a guest bathroom, above, Michael La Rocca's summery scheme accommodates a Ralph Lauren chaise and a vintage tub and side chairs. Fabric and wallpaper from Clarence House. Opposite above: The master bath in the same house has a Kohler double whirlpool bath and Victorian furniture-an English chaise and metal bench, both covered in Clarence House fabrics, and armchair in an Yves Gonnet velvet. Carpet from Stark. Right: Architect Robbin Hayne and decorators Holden & Dupuy provided actor Peter Weller with a traditional Japanese teak tub set in granite.



CLOCKWISE FROM TOP LEFT: WILLIAM WALDRON (2); TODD EBERLE: JACQUES DIRAND: TIM STREET-PORTER



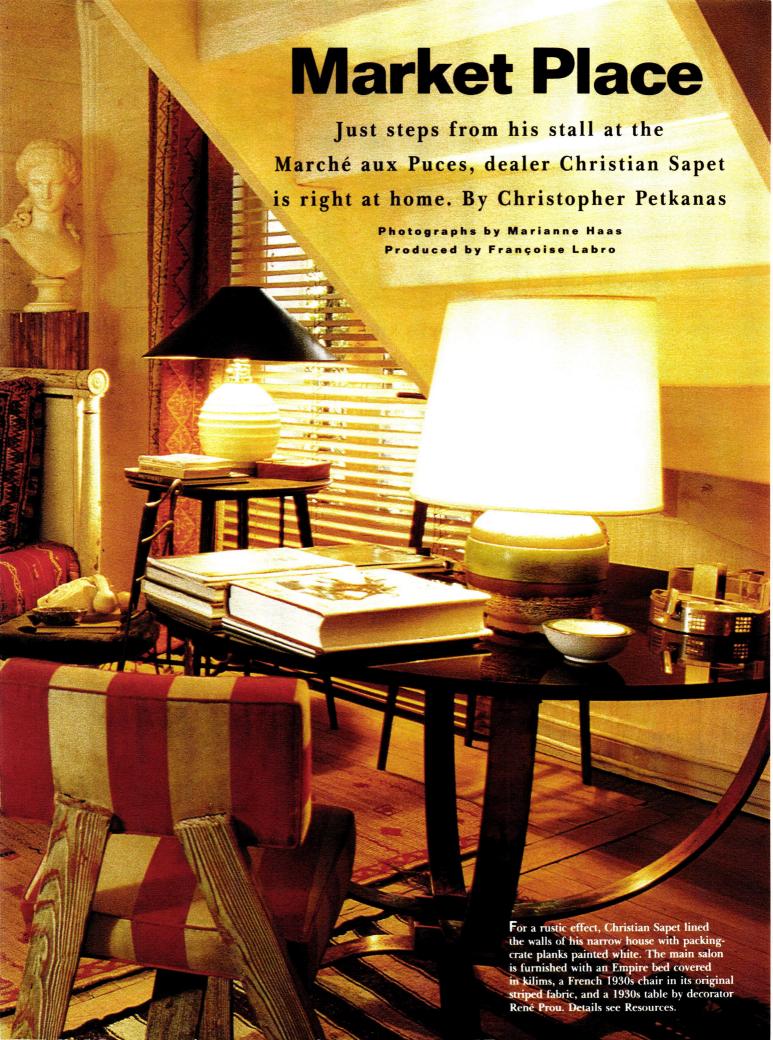
Opulence and austerity are equally stylish—but the utilitarian look is out

A temple to hygiene, below left, designed by architect Masakazu Bokura features a glass tub by Guillaume Saalburg, which is bathed in light from a frosted-glass vault. Below right: Architects Hariri & Hariri had an eye-shaped cabinet of brushed steel fabricated by sculptor Scott Madison for a New York bathroom sheathed in unpolished granite tiles.









WO YEARS AGO CHRISTIAN Sapet found the antidote to an ambulant childhood lived out on a rough trail of hotel rooms and rented apartments filled with someone else's furniture. He did not have to look far. The house that would temper and adjust the perspective on all those years on the road with his mother, an opera singer, turned up just a few doors down from his heterodox stand at the Saint-Ouen flea market on the edge of Paris. "Everything I have done to this house can be explained by my nomadic youth—six months in Rennes, six months in Marseilles we followed whatever the tour company's schedule happened to be," says Sapet. "No one should be surprised that I would one day need roots and a lot of possessions around



Sapet's knowledge of set design enabled him to recast his "scrappy little row house"



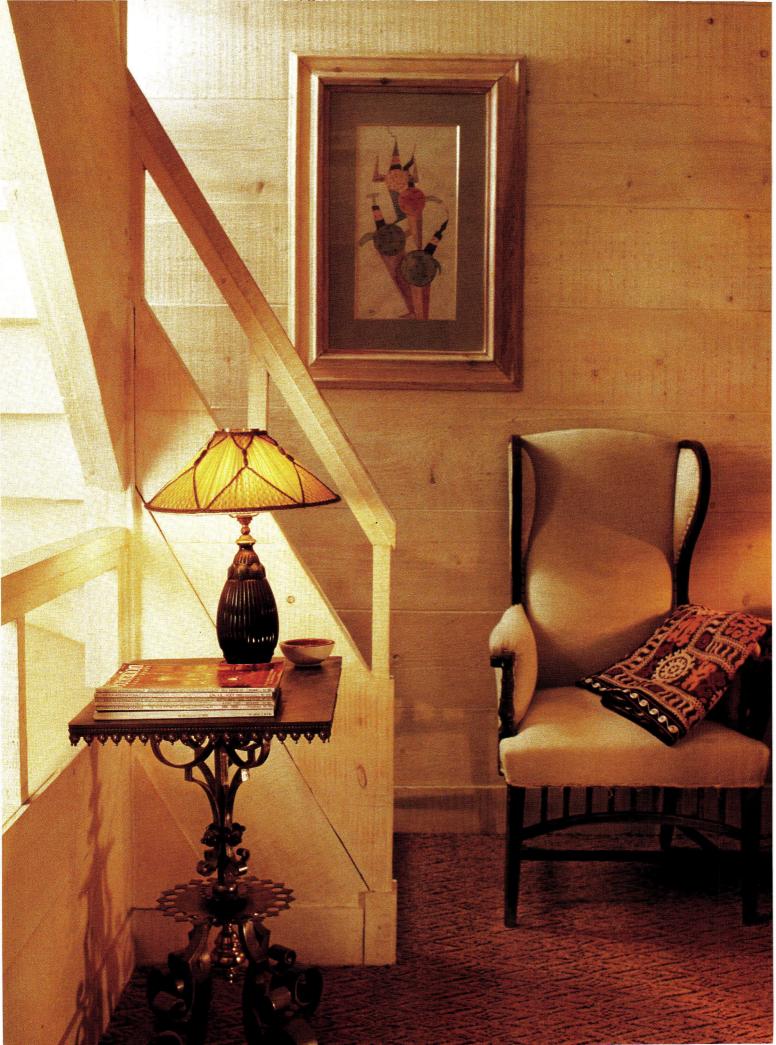
me as a kind of reassurance."

Sapet's intimate experience of the opera world and of the effects achieved though the careful combining and positioning of furniture and props on a stage also helped him reinvent his métier-after twenty years in the Marché Paul-Bert within the vast Saint-Ouen complex, he is known not so much as an antiques dealer as he is an artist whose medium happens to be antiques. In addition, his behind-the-scenes knowledge of set design enabled him to envision dramatic new possibilities for what he calls his "undistinguished, actually quite scrappy little row house." With five levels, some of which are separated by only a few steps, the building was conceived as a farm shed in the mid nineteenth cen-



Sapet, above, on a library ladder in one of two small salons. Above left: To a featureless exterior he added grillwork, ivy, and a door found in the trash. Top: In the eating area off the kitchen, a 19th-century garden table is surrounded by fifties Italian chairs of wrought iron made to resemble wood. Opposite: In another salon, mission-style oak is mixed with thirties French metal furniture.



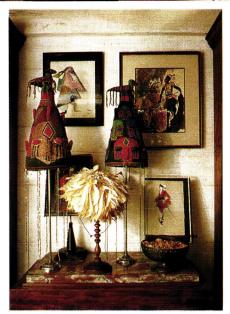


tury and transformed into a residence in the 1920s. For Sapet this humble wedge of real estate offered the chance to realize his longing not only for permanence but for the shack in the woods that he dreamed of as a boy. "The idea of a forest retreat made sense here because of the plane trees out front and the weathered wooden charm of the neighboring antiques stalls that are

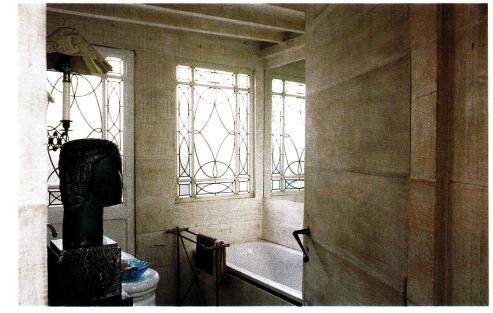
today sadly being done over in roughcast." In his rather glamorous fantasy of a jerry-rigged hideaway, the kind of ordinary rough pine planks used for packing crates have been painted matte white, sanded to bring up the grain, nailed horizontally to the walls, and fixed to pillars, beams, stair rails, and risers. The filtered measured light of a thick leafy wood is re-created with slatted oak blinds, louver-covered skylights, and the ivy that cloaks the windows.

As his own architect, Sapet enacted a sweeping rehabilitation of the building, almost indiscriminately ripping out walls, doors, and skinny corridors that conspired to make already small spaces even smaller. He created three salons (one with a painted Empire bed for guests), two comfortable areas for doing desk work, a small kitchen, an adjacent dining room, and a minuscule romantic bedroom squeezed in under the eaves. By enclosing a terrace at the back of the house, Sapet also added a jardin d'hiver, fitting it with French doors salvaged from a hôtel particulier in Neuilly-sur-Seine and intentionally crowding it with a suite of large-scale deeply buttoned late eighteenth century furniture in its original botanical print fabric. Finally, he installed a second bathroom built around (Continued on page 225)





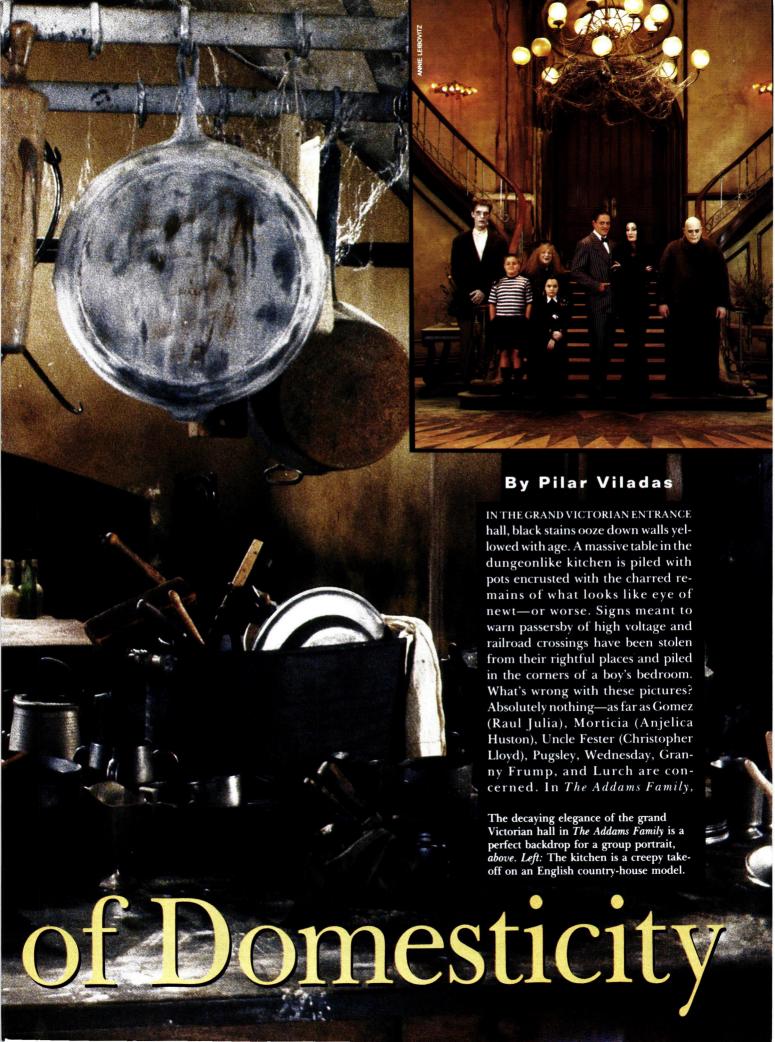
Three steps divide Sapet's work area, above, from his bedroom, just big enough to fit a Directoire wrought-iron bed. Left: African headdresses cluster in front of Cecil Beaton costume designs. Below: A bust by Belgian artist Ernest Wynants overlooks the tub in a bathroom Sapet designed around leaded windows from the hotel in the old Gare d'Orsay. Opposite: An arts and crafts armchair stripped down to its under-upholstery stands below a drawing by Paul Colin next to the steep ground-floor stair.



Production designer
Richard Macdonald
translates the Addams
family from cartoon
to the big screen

Photographs by Melinda Sue Gordon

The Dark Side



directed by Barry Sonnenfeld and released this month by Paramount Pictures, this house of horrors is home sweet home.

It isn't hard to see why. The bigscreen debut of cartoonist Charles Addams's creepy clan takes place against a backdrop, created by veteran production designer Richard Macdonald, that captures perfectly the spooky style, the eerie elegance, of its inhabitants. (The costumes were created by Macdonald's wife, Ruth Myers, who handled the same assignment for Blaze and The Accidental Tourist.) Macdonald, who is renowned for his designs of films ranging from Joseph Losey's The Servant to John Schlesinger's The Day of the Locust and Fred Schepisi's The Russia House, knew exactly the domestic image he wanted to project chez Addams. "The family are aristocrats," he maintains. "They don't have to keep up with the Joneses, and they just carry on in their eccentric manner" in what Macdonald made sure was a suitably eccentric manor.

Although Charles Addams depicted several house styles in the dozens of cartoons that Macdonald studied. the one that passed the screen test was the Second Empire version that appears in the famous cartoon of the family preparing to welcome Christmas carolers by pouring a giant wassail bowl of boiling oil from the tower. (The exterior of the house was built in the hills overlooking Burbank; the interiors were constructed on studio soundstages.) Macdonald likes the heavy detailing of the period, since it adds depth and texture to the sets. "It's like seeing a picture of a hat," he explains. "If the hat has a wide brim, it looks much more three-dimensional."

Inside the house Macdonald's goal was to create a "pool of gloom." As in Addams's cartoons, dim vistas open from one room to another. The tall arched windows on the first floor are shuttered against the dreaded sunlight, which seeps in only through tiny hexagonal openings high up on the walls. The brown and gold patina that covers the sets like a glaze is the



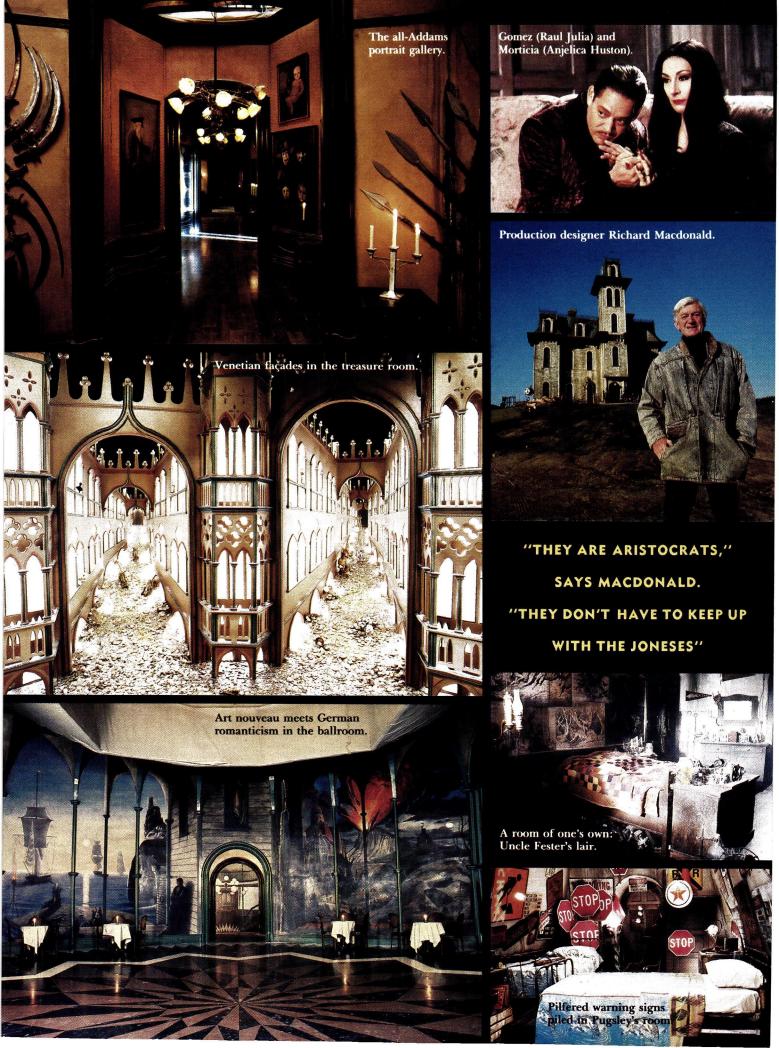
result of layers of paint and varnish applied to achieve rich crackled surfaces that give the rooms that livedin-or perhaps died-in-look. For Macdonald, a respected painter who taught art before making commercials and then designing movies, the references to art and architectural history that permeate the film are entirely appropriate. The picture gallery is hung with copies of paintings (some made by Macdonald himself) by artists ranging from Goya to Grant Wood—slightly altered, of course, to award Addamses starring roles. The vaguely art nouveau ballroom is painted with disquieting murals in a style akin to German romanticism. In the conservatory, floors painted to look like those in the Doges' Palace in Venice provide a graphic foil for monochromatic rows of dead plants, including the rosebushes from which Morticia fastidiously snips those nasty blooms.

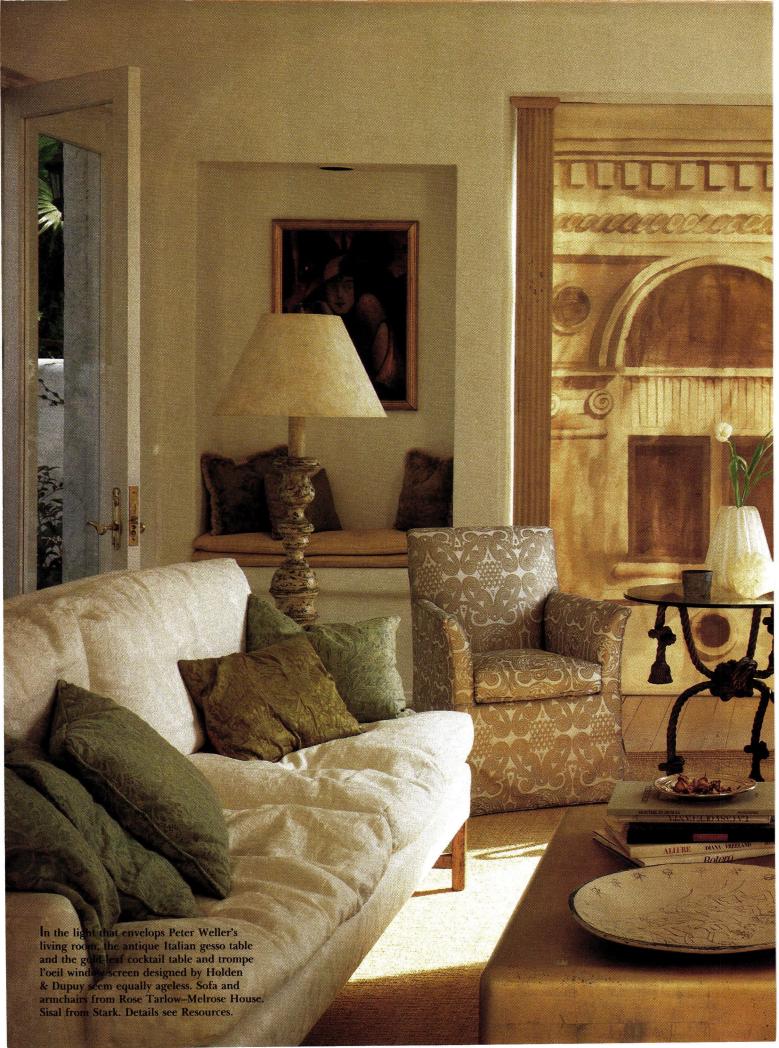
While the downstairs rooms are

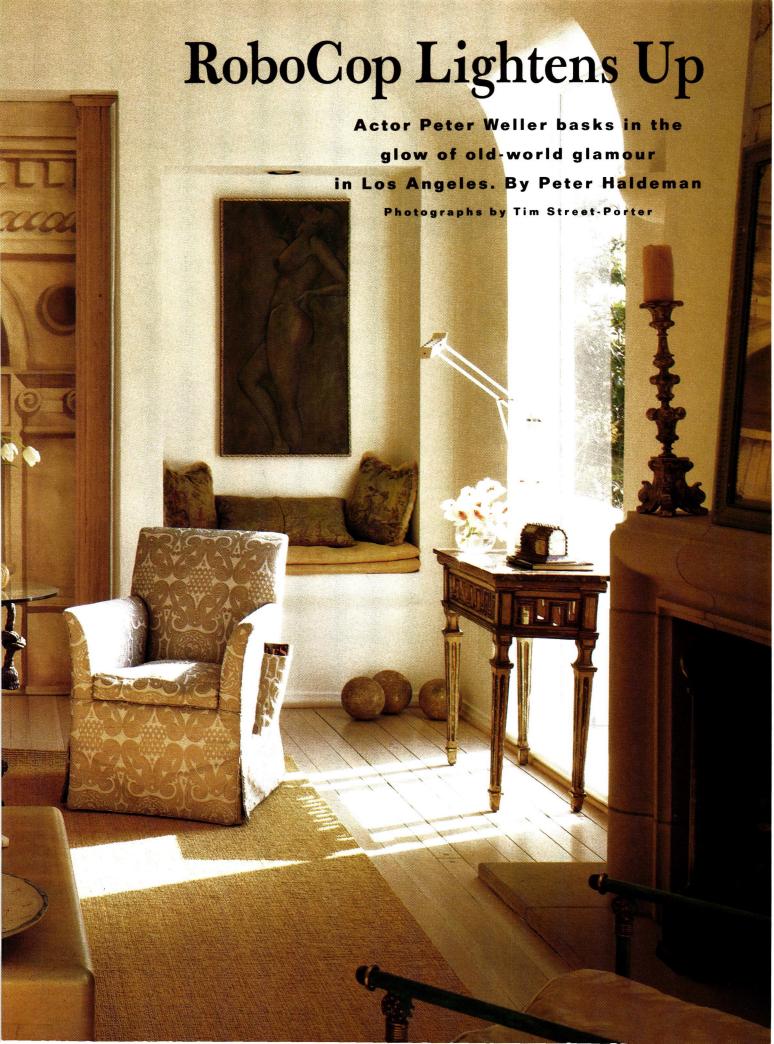
sparsely furnished, giving them an air of faded grace and spaciousness ("with enough room for the servants to maneuver with a cup of tea," explains Macdonald), the more private upstairs rooms are very small and cramped. (Continued on page 225)













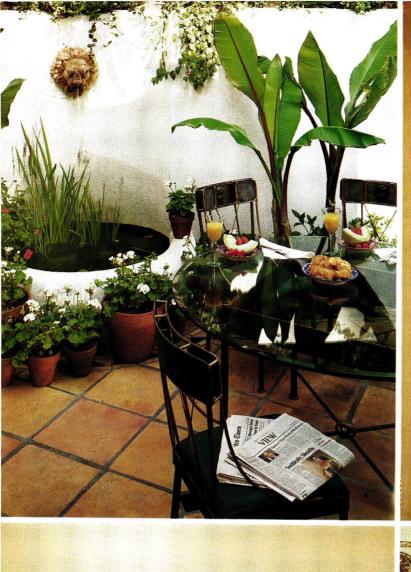
T TEN O'CLOCK ON THE rainwashed morning of the sixty-third Academy Awards, a microscopic procession of vans and trucks is disgorging supplies for the post-Oscar party at a Sunset Boulevard hotel; low clouds scud behind the building, towing shadows across the sea of tiny roofs and backyards below. From a bench on the slightly eroded hillside behind Peter Weller's house, the scent of eucalyptus is bracing and the view goes all the way to Catalina, a mound of blue on the blue horizon.

A silver Japanese compact turns up from Sunset and reappears a minute later in the driveway. Weller's assistant, Ramona Martin, has arrived to open the house, whose vistas and latent comforts Weller has temporarily relinquished for Toronto, where he is shooting David Cronenberg's adaptation of William S. Burroughs's Naked Lunch. Weller plays the bisexual drug addict Bill Lee, another fringe character for the actor best known as the cyborg RoboCop and—like his role as a soldier of fortune in this winter's Fifty/ Fifty—a turn unlikely to diminish what Weller later refers to as the "ongoing L.A. harangue of people coming by, looking for where you live." From the outside, the house, a mostly vertical bleached-bone white villa wedged into the Santa Monica Mountains, offers few clues to inquiring minds.

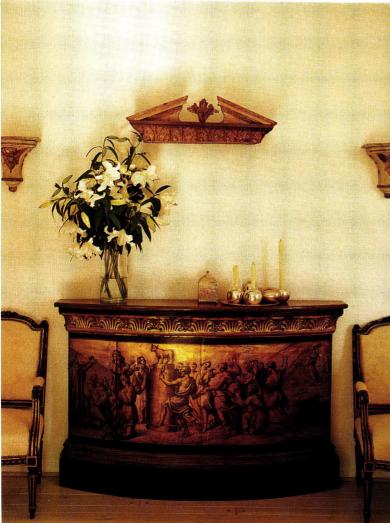
When Martin coaxes a tomb-size door with her cowboy boot, dust motes swarm in the interior stillness, but the entry, drenched with sunlight, seems only marginally shielded from the elements, an impression enhanced by the muffled trickling of a fountain. The eye registers a minimum of appointments and a near absence of color, then the richness of

Weller, right, an amateur trumpeter and self-described Italophile, says he wanted white "because white is Italian." Opposite: Late 18th century French chairs with Scalamandré upholstery and Bergamo organza slipcovers surround a cherry and mahogany dining table. Silver bucket from Foster-Ingersoll, Los Angeles.

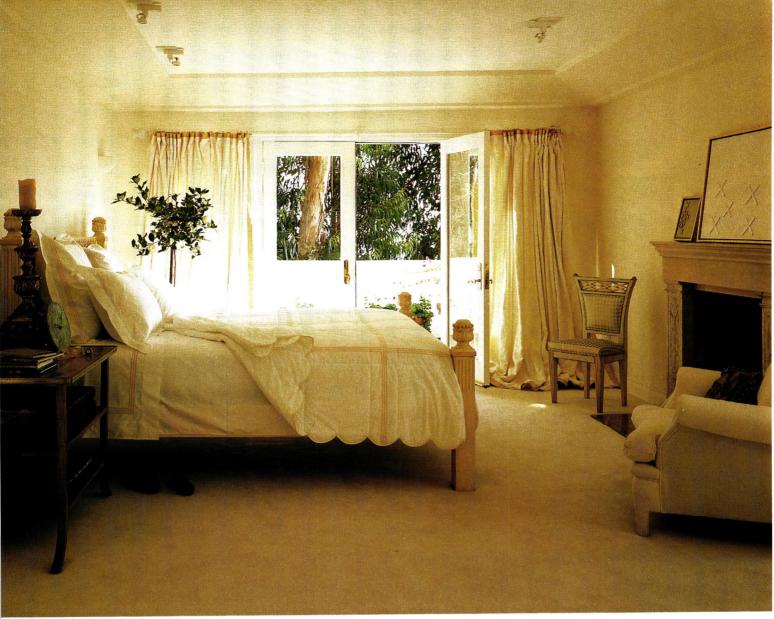












everything but palette. Gilded and faded putti, moldings, and architectural fragments quietly emerge from white walls. Still lifes waiting to be painted—a vase on an altar depicting in gold leaf Moses and the golden calf, a wall-sized trumeau—repose by ornate antique chairs, shrouded in organza, and contemporary pieces that in this context appear ageless: a bargelike gold-leaf table, a whitewashed cypress bed with grisaille headboard, sinuous iron and bronze pieces. A grammar of restraint belies the Italian accent—a predilection for white that at first seems exclusive but accommodates as many pale shades as occur in a handful of sand, all modulated by the light filtering through silks and linens at the windows.

There are a few distractions in this

"Other houses in L.A. are quasi-Spanish. Lovely but not my cup of tea, you know"



balancing act between the richness of Bernini and the restraint of Bertoia—partially concealed closed-circuit security monitors and cycloptic TV sets, Zen touches that include framed Buddhist poetry ("If I cannot endure today/When and where will I?") and a Japanese-style bathroom featuring a teak soaking tub and white walls with the high sheen of an Edo lacquer bowl. But all of this fits the yin (Continued on page 224)

The bed, above, is dressed in maizelined linens by Pratesi, and the windows in gold-edged linen. Table from Rose Tarlow. Opposite, clockwise from top left: Patio furniture fashioned after intaglio earrings; a gilded tole sconce and Venetian console; a French chair and trumeau; and an "altar" built around a religious panel painting. Left: Silk chandelier with Murano glass teardrops.



Contemporary artists try their hand at limited-edition porcelain By Charles Gandee Photographs by Rita Maas





OVER DINNER ONE NIGHT IN BASEL, A COUPLE OF NEW York City art collectors agreed that the current state of dishes was a bit, shall we say, dull. And, to paraphrase a conversation I wasn't privy to, they decided that "maybe it would be interesting to see what contemporary artists could bring to the table." Maybe it would indeed.

The result of this epicurean meeting of the minds is Artes Magnus's collection of porcelain tableware. Produced at Limoges in limited editions of 25 to 250, the collection offers wit, charm, and aesthetic daring. Crowdpleasing chameleon Cindy Sherman, for example, donned three versions of eighteenth-century drag for a 21-piece breakfast service, a 30-piece dinner service, and a try-to-top-this-guys platinum-lined tureen. Arman, the master of multiples, served up a series of dinner and breakfast services and then, because he hates waste, sliced and diced and assembled flawed-during-firing pieces into ostensibly haphazard centerpieces. For stilllife purists there's George Segal's ghostly centerpiece, a studied arrangement that includes the front half of a foot and a glazed orange; for proponents of pop there's Roy Lichtenstein's tabletop comic-strip landscape.

"This is not fashion," warns Artes Magnus partner Bil Ehrlich. "We're adding something to the art world." Ehrlich and company are also adding to their roster of artists. R.s.v.p.'s have already come in for the next Artes Magnus dinner party from Richard Artschwager, Ashley Bickerton, Eric Fischl, Dan Flavin, Jenny Holzer, Donald Judd, Joseph Kosuth, Sherrie Levine, Robert Longo, David Salle, Lucas Samaras, and Haim Steinbach. David Hockney is checking his calendar.

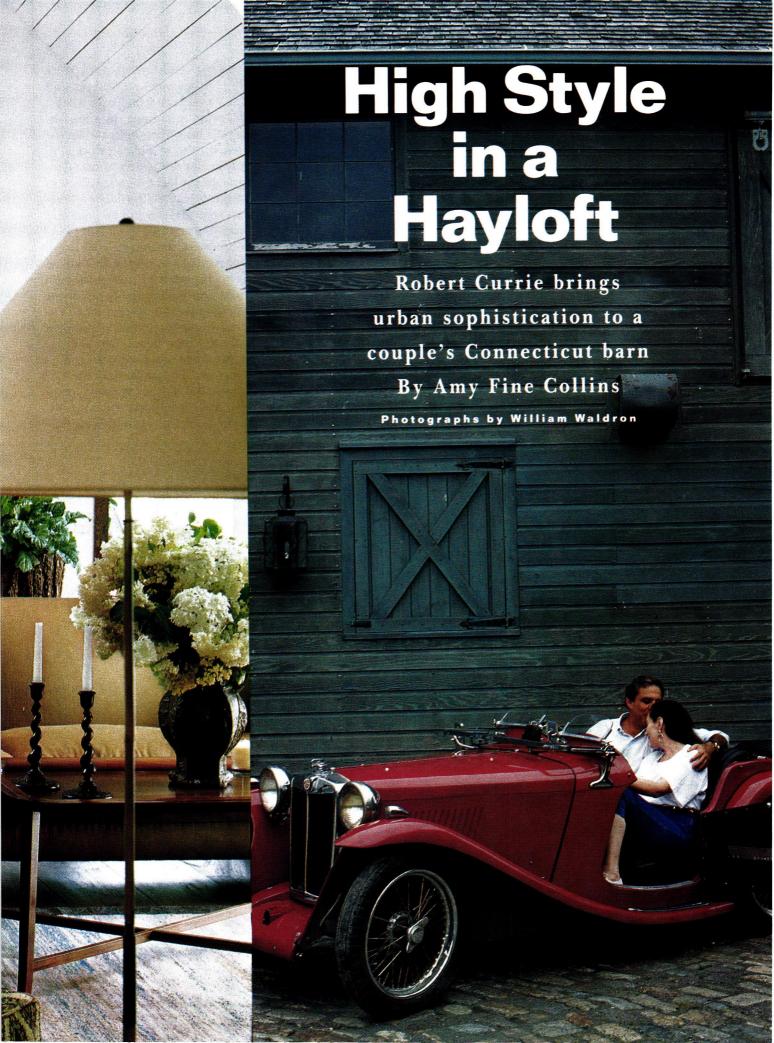
Although it looks like one of his plaster casts, George Segal's Classical Still Life centerpiece, above, is, in fact, porcelain, unglazed save for the orange and the pitcher's interior. Opposite: Arman entitled his breakfast service Demie Tasse.



"This is not fashion—we're adding something to the art world"









The barn is treated as a big open space, similar to a loft in the city

N A JUNE WEEKEND FOUR years ago, Robert and Jane Schmidt put a down payment on a Southampton beach house. But when the drive back to Manhattan clocked in at four nerve-rattling hours, they agreed there had to be a better way to escape the city. So the next weekend they rode off-for just an hour and forty-five minutes-to a rural outpost in western Connecticut. There they spotted a converted 1890s barn with a bowed roof surrounded by three farm buildings and a one-room schoolhouse, all nestled on thirty acres. Immediately they decided to make this their house. Says Robert, an executive at a financial services company, "The landscape looks like Connecticut did two hundred years ago. And," continues the not fully rusticated New Yorker, "there are no





movie lines on Saturday night!"

Still, their Connecticut paradise had its drawbacks. Jane, a portfolio manager with a Wall Street firm, recalls, "My heart sank once I stepped inside." The seller's renovations had resulted in a warren of dark woodsy rooms. When, after months, the decorator hired by the Schmidts failed to come up with a plan they liked, the couple brought in Robert Currie and his associates Philip Cozzi and Richard Lee. "It was like a steak house inside," Currie muses. "All that was missing were the wagon wheel lanterns," he adds, pulling out before photos that indeed show a stablelike residence only Mr. Ed could love. "I

In the farmhouse-style kitchen, above, terra-cotta tiles, Sanderson wallpaper, and a Lorraine Riesenbach painting surround British pine furniture. Opposite above: The house, a former hay barn with a bowed roof, is next to two other barns. Opposite below: The roof curves around the living room's fieldstone fireplace that Currie revamped with some creative plastering. The Chinese rug, c. 1910, is from Doris Leslie Blau, NYC.

was guided by the idea of what a barn really is—not a cornball country place but a big open space, similar to a loft in the city."

"We went in and stripped the barn down to its bare bones," Cozzi recounts. Once the architectural lines were visible, the scheme for the house germinated from the way the "high curved ceiling meets the walls" —a grand yet comforting effect that Currie compares to the "feeling of being upside down in the belly of a ship." For Currie these soaring semicircles meant that all of the new architectural elements had to have right angles-from the balcony's handrails to the living room's cantilevered staircase, which rises in striking relief against a tall white wall.

Whatever modernist tensions these taut elements introduce are mitigated by the generously scaled furniture. "The space is so vast it had to be weighted down with heavy upholstery," explains Currie. For the living room he designed an outsize forties-style sofa covered in a tobacco

shade and roomy armchairs in a nubby paisley bouclé. Jane reports, "We can put our feet up, and our German shepherd, Josh, can shed all he wants—the fabrics are color-coordinated with his fur." The living room's focus is a fieldstone, plaster, and oak beam fireplace that looks as if it was found in its current state. Currie says that in fact he and his crew "worked hard deciding which stones to layer with plaster."

Around the corner from this rugged hearth is a sitting room with a window seat in a floral print that echoes the perennial border just outside. "I like to get up at six and sit here and read," Robert says. "Sometimes our neighbor's cows walk right up to the window." (The Schmidts have an agreement with the farmer next door—in exchange for his haying their meadow, his cattle can graze on their land.) Currie compares these animals to "extras from central casting—they arrive, almost on cue, to provide atmosphere."

The bucolic mood, if not the cows

themselves, enters the house most notably in the form of two monumental urns made from bark, roots, and branches and brimming with hydrangeas. These follies, which Currie traces back to an English grotto room, sit so naturally in the Schmidt barn they might have grown right up from the floorboards. Equally at home is the gnarled Vermont birch bedstead that spreads its boughs across the guest room. Here Currie made his references to nature quite literal—among the four-poster's forked branches he inserted birds' nests found on the property.

The master bedroom is a bit more sedate. The simple, undraped canopy bed is steel, the armchairs are in a



mellow floral stripe, and the back wall is painted the most fertile-looking green ever to come out of a can. The decorator explains: "All the colors I used came from what you see just outside the windows—rolling pastures, soil, trees, sky."

And how have the Schmidts, born and bred city people who until recently had never cultivated a tomato, much less locked eyeballs with a cow, adjusted to their adopted rural setting? "Ten minutes after we moved in we felt more at home here than in Manhattan," smiles Robert as he serves Jane's first batch of homemade raspberry jam, glistening bright red in the Connecticut sun.

Editor: Jacqueline Gonnet

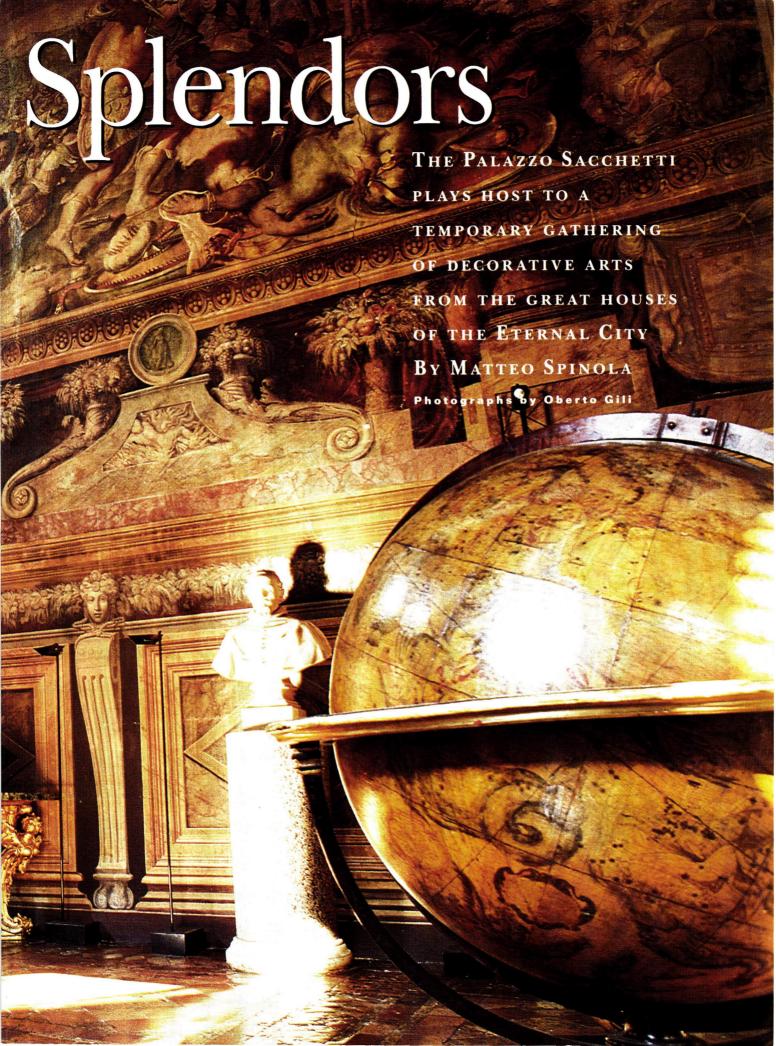


A stairwell, above left, separates the living and dining areas on the second floor. Above: To emphasize the shape and color of the master bedroom, Currie furnished it with a minimal steel canopy bed. The bedcover is Boussac cotton, the chairs are in a Clarence House print.



Soaring curved surfaces give the "feeling of being upside down in the belly of a ship," says Currie







FEW YEARS AGO THE MARCHESE GIULIO Sacchetti, governor of the Vatican, brought a new marchesa to his residence on Rome's Via Giulia. The palazzo, begun in the 1540s by Antonio da Sangallo the Younger, had been purchased in 1642 by the Sacchetti, a wealthy Florentine banking family. To be honest, it was not looking its best when Marchesa Gio-

vanna arrived. The main salon's dramatic trompe l'oeil frescoes by sixteenth-century mannerist Francesco Salviati were untouched, but generations of different tastes in furniture and decoration had created an atmosphere that, however comfortable, was out of touch with the original style of the building.

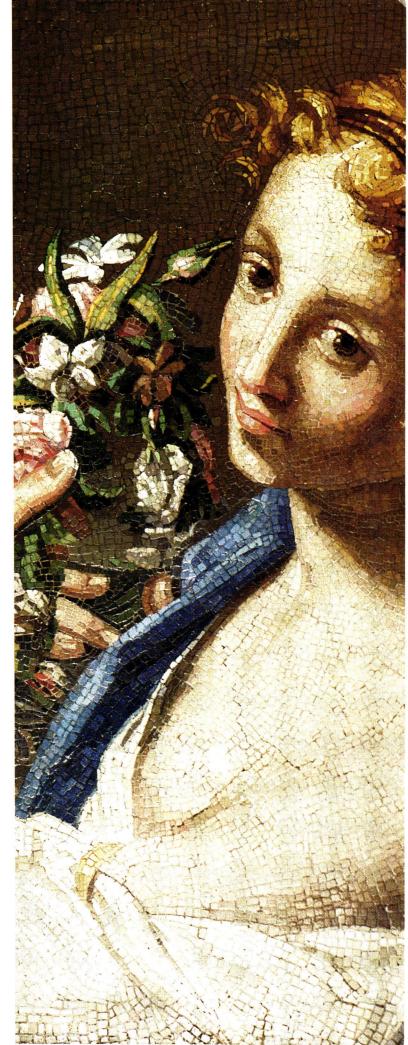
With the help of Federico Forquet, a friend and noted collector and decorator, Marchesa Giovanna began a restoration program. They had the turn-of-the-century wallcoverings and chandeliers stripped away. One passageway was painted to match a scrap of centuries-old fresco discovered during the work; other walls were refinished in stucco romano. Perhaps the biggest surprise came when the parquet floor was taken up, revealing the original terra-cotta tiles, breathtakingly well preserved.

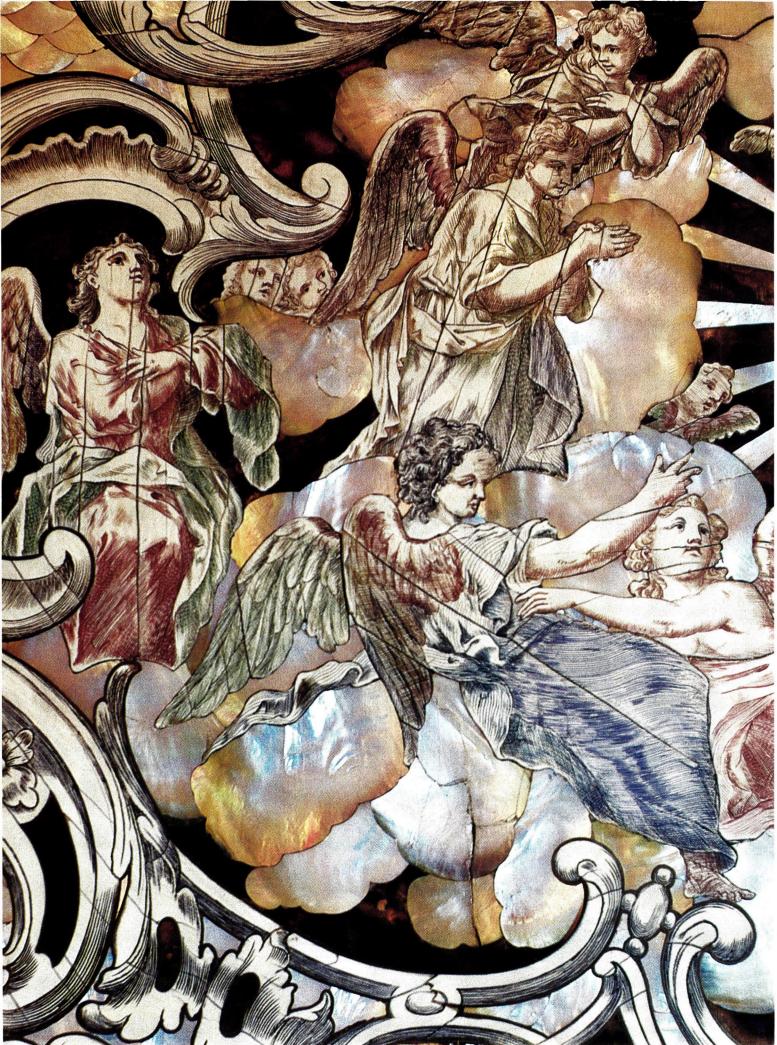
Within two years the marchese and marchesa were welcoming members of their circle to a palazzo that had been brought back to its former glory. But, in the words of an old Italian proverb, "appetite comes with eating." So, Forquet recalls, he and the Sacchetti decided "to do something not only for our friends, to show that private owners can do a fine restoration."

From that came the idea of opening part of the house to the public for a benefit exhibition. Why not ask the city's aristocratic families to bring out their hidden Roman treasures—furniture, paintings, sculptures, and objects that had been seen only by a privileged few? Putting these pieces together in the palazzo would once again allow visitors to glimpse the richness that enchanted travelers of earlier ages. Thus "Fasto Romano" (Roman Splendor) was conceived as a public showing in domestic surroundings of the best privately owned Roman furniture and decorative objects, complemented by paintings and sculpture, with the proceeds to go to charity.

This idea received an enthusiastic response. Forquet and Alvar González-Palacios, an authority on decorative arts, spent several months consulting with other experts and visiting some thirty palazzi to choose pieces for the

An 18th-century Flora, right, was among the small mosaics brought together for the exhibition. Opposite, clockwise from top left: Garden of the palazzo, which has been in the Sacchetti family since 1642. The prince Aldobrandini lent Pietro and Gianlorenzo Bernini's Autumn, c. 1616. A 17th-century giltwood unicorn was displayed on an exuberant table, c. 1700, from the Palazzo del Quirinale. Dolphins form the lyre back of a chair, 1790–93, designed by Giuseppe Barberi for the Palazzo Altieri.







show. "It was a wonderful opportunity," says Forquet, "to see the houses from the bottom floor to the top." It was also a task that required considerable diplomacy. More than once, owners offered to lend objects that proved not to have been made in Rome.

In "Fasto Romano" the aristocratic Rome of the city's golden age came alive once more

For six weeks in May and June, some two hundred works were installed in nine rooms of the Palazzo Sacchetti, and, to the surprise of its organizers, "Fasto Romano" became the event of the season. It is no wonder. The aristocratic Rome of the city's golden age came alive in the exhibition; the strength and splendor of Roman taste once more found expression in a table supported by Atlases copied from the antique, a disquieting carving of a horse's head with the tusk of a narwhal projecting from its forehead, and a circa 1663 wooden cradle carved in the shape of a boat and sailing on a sea of Tritons and sea monsters—all displayed in a residence where the past is still present. (The table, most likely designed by architect and decorator Giuseppe Barberi for Paluzzo Altieri, is still in the Palazzo Altieri. The unicorn, originally from

Pietro Piffetti's 1747 altar panel, opposite, was found in storage at the Sistine Chapel. A confection of mother of pearl, tortoise, gold, ivory, and rare woods, it was a gift to Pope Benedict XIV. Above: Four Atlases, modeled after classical figures from the Villa Albani, support a mythological frieze on a table that was created by Barberi for the marriage of Paluzzo Altieri.

the Casa Patrizi, is now owned by the marchesa Sacchetti. The cradle, probably made for the first son of Lorenzo Onofrio and Maria Mancini, belongs to the prince and princess Colonna.)

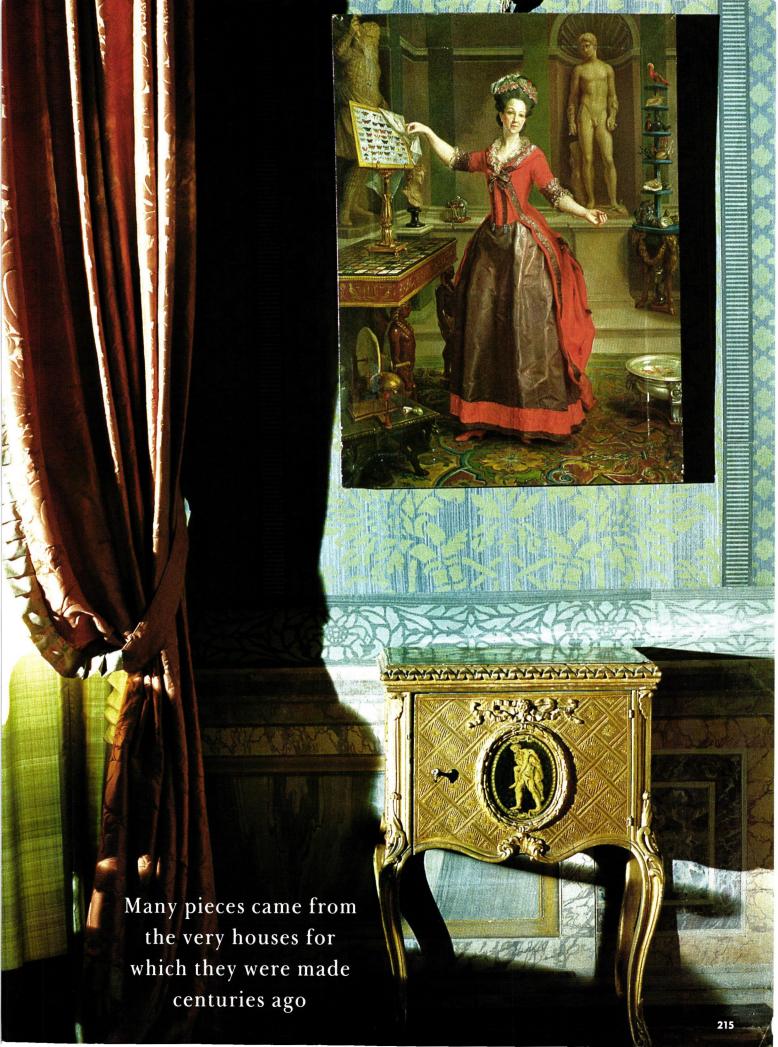
In the vast frescoed salon, between two monumental globes that

are a permanent part of the decoration, stood a model of one of the city's landmarks, the Fontana dei Quattro Fiumi in Piazza Navona, by the great sculptor Gianlorenzo Bernini. An adjoining room housed a masterpiece made for the Villa Borghese, a superbly crafted neoclassical table in gilded wood and black and white marble with bronze garlands, which belongs today to Lord Rothschild. Nearby, an impeccably carved and gilded chair from about 1790 featured an unusual combination of classical and exotic motifs: dolphins, ram's heads, dragons, laurel garlands, acanthus leaves, a putto. Not far away hung a 1777 portrait of the remarkable marchesa Maria Gentili Boccapaduli, an amateur naturalist, standing in her Piranesian study.

These treasures, from the most theatrically baroque table to the most delicate miniature mosaic, have now been dispersed to their owners. But the exhibition (and the catalogue, published by Leonardo-DeLuca) has left behind a new awareness of the creative range of Roman artists and artisans and the riches of the Eternal City. Fasto romano lives.

Editor: Beatrice Monti della Corte







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C L A S S I C D E S I G N

THE HEARTH IS TODAY'S DECORATIVE hot spot, valued by designers less for warmth than for ornamental opportunities. To David Easton, fireplaces "are just like TVs—flickering lively pieces of furniture that everyone gravitates to." Easton fine-tunes his Directoire neo-Egyptian mantel with mirrors "for depth and sparkle," then arranges classical objects from ormolu candlesticks to Grecian urns-according to the principle of symmetry. Victoria Hagan, another proponent of the symmetrical approach, treats the nonworking fireplace in her apartment as an altar of

The Egyptian-style mantel in David Easton's sitting by a French mirror, c. 1710, and striped wallpaper from Osborne & Little. Below: On Victoria Hagan's mantel, a Russian urn stands under a sunburst mirror of an unexpectedly small but pleasing scale.

sorts. A few exquisite objects, well spaced, rest serenely on the mantel, which room, right, is set off she finished with a coat of white paint à la Elsie de Wolfe, who kindled the fashion for pale surfaces.

> Falling under the all-thetrimmings category is Robert Metzger's Louis XVI marble mantel, exuberantly propped with a carved Italian mirror,







Six hot decorators open their hearths

ideas



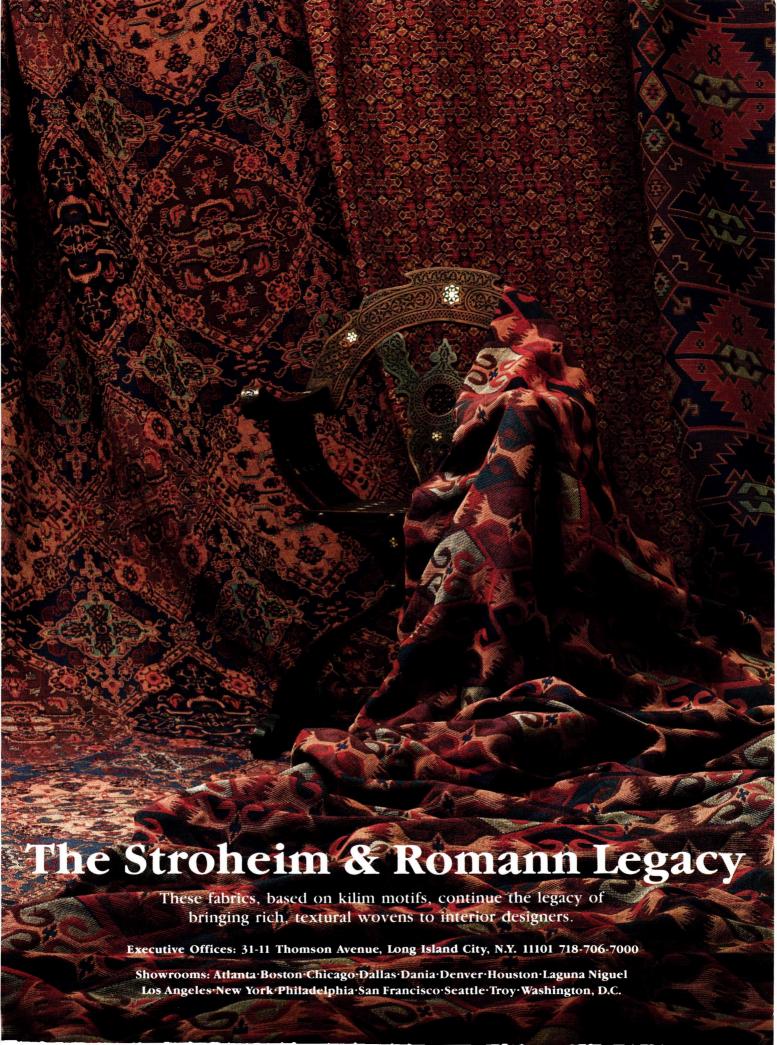
"Fireplaces are just like TVs," says David Easton. "Everyone gravitates to them"

gleaming chenets, and a cluster of gilt, shagreen, and enamel designs set among sunflowers. In Farah Damji and Todd Black's office a flash of color-a deep blue plaster sphere, Murano vases, and red roses-highlights a fireplace of richly veined gray marble with gilded detailing. Michael Formica tends the fireplace in his country house with natural ingredients. Stones found on the Long Island Sound are scattered over the hearth, and plaster mixed with coffee grounds ("My homage to John Saladino") textures the firebox. The mantel display changes with the seasons and Formica's mood. Currently on view are dog portraits and a collection of wrought-iron candlesticks-"things," explains the designer, "that fan my creative flames." **Amy Taran** 

Robert Metzger's Louis XVI mantel, left, displays examples from his collections of everything from shagreen to oriental bronzes. The walls are lined in a Clarence House embossed velvet. Below left: Beach stones are layered over the hearth of Michael Formica's fireplace. The dog portraits are by William Auerbach Levy, and the c. 1950 firedog is by Jean Royère. Below: Farah Damji and Todd Black's fireplace hosts, among other things, an André Dubreuil candelabra and a Christo drawing, above a Florentine urn.







## Art of Friendship

(Continued from page 175) its own impact; you never feel that you are being rushed through an ostentatious display of ownership.

Bastian knows or has known the artists he collects, and he collects artists he knows or has known. In 1969 he was in the audience at a Joseph Beuys Fluxus performance that was overrun by student protesters. He was intrigued, and when the students finally left the hall, he went up to the podium to talk to the artist, then a controversial figure. Eventually the younger man became a sort of amanuensis to the older, negotiating the excruciatingly complex practical problems that Beuys's concepts often entailed. Bastian speaks of his days with Beuys in dreamy tones. "What I learned elsewhere, I never learned," he remarks. "He was a mentor, like a father." In 1988, two years after Beuys's death, Bastian organized a major retrospective for the city of Berlin as his farewell to the artist.

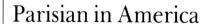
Bastian began to spend time with Cy

Twombly in the early 1970s and collected Twombly's work long before he achieved international acclaim. "For me, Twombly was the Apollonian complement to Beuys's Dionysian activities," he explains. At about the time he met Twombly, Bastian began to travel regularly to the United States. "I was in the generation that grew up hearing nothing of the war, skating over the issues it posed, and suddenly at this time, I and the people I knew began to understand what had happened in our country, and we were overwhelmed by guilt," he says. "I went to San Francisco to escape my horror of Germany." Bastian, who was then writing and publishing poetry, met various American poets and, through them, artists. Within a short time he fell, inevitably, into the circle around Andy Warhol and began to collect his work. When the Solomon R. Guggenheim Museum mounted a Beuys exhibition in 1979, Bastian introduced his mentor to Warhol, effecting one of recent art's most significant meetings of minds.

Throughout the 1970s Bastian virtually commuted between New York

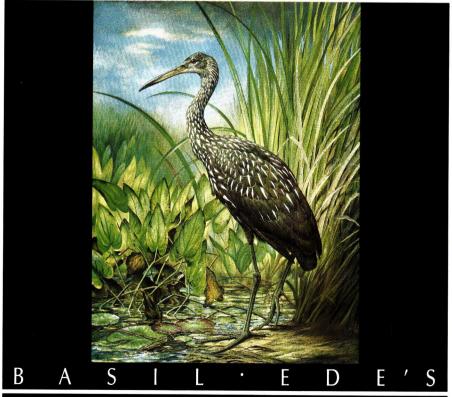
and Berlin. He began to acquire paintings by Kiefer and is still one of the artist's most important collectors. He has also taken up a number of less well known artists, and he buys work from young unknowns in Berlin. "I am at my happiest sitting with a group of students and listening to them," he says, although he is in fact famous in the Berlin art world for scheduling his appointments more precisely and further in advance than anyone else in town.

When he shows you around his collection, he tells you the exact circumstances of each piece and what the artist said to him about it. If his collecting is a form of criticism, then it flies in the face of deconstructionist and Marxist and even historicist critique, because it accepts intentionality as one of the primary loci of meaning. "Of course your experience of a work of art is informed by knowing the artist's professed intentions," he asserts. "If you know and love and understand the artist as a man, you gain access to meaning in the work that cannot be reached in any other way, and the work becomes more profound for you." Heiner Bastian cannot give you the pleasure of Beuys's friendship—or Warhol's or Twombly's or Kiefer's. But in his writing, his publishing (his editions of Twombly drawings are among the most beautifully produced art books I have ever seen), his conversation, and his collection, he gives you a glimpse of what it would be like to count these men among your intimates.



(Continued from page 148) Grange completely redecorated, Bergé says, "to look like a petit salon." Here a series of Edward Curtis photographs are exhibited under a border of stenciled Greek meanders and palmettes. "This apartment is a fantasy," says Grange. "It's really very theatrical."

Eclecticism emerges in full force in the new bedroom. On its walls, stenciled in a Renaissance revival pattern, Bergé displays a group of portraits of maharajas. The leopard-print rug continues the Eastern references, but in front of the bed stands one of Johnson's splendid acquisitions, a Philadel-

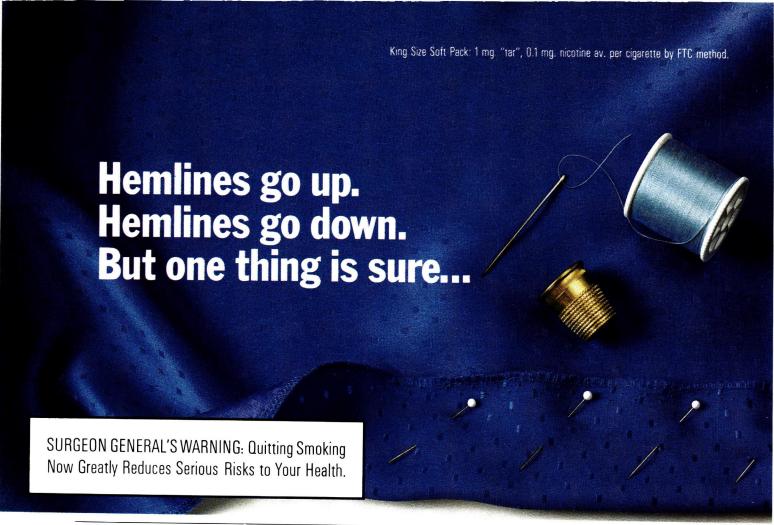


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HG NOVEMBER 1991



## Parisian in America

phia secretary in the French Empire taste. "All this American furniture is completely influenced by the French ébénistes," Bergé marvels. "Yet it is much less delicate." Grange concurs: "That desk is tougher, more nouveau

riche than French versions. It's built like a bulldog."

On top of this secretary sits an early nineteenth century ormolu clock, also in the French manner. But instead of being adorned with a classically draped mythological figure, it's fitted with a likeness of a pudgy Ben Franklin wearing a waistcoat and holding a map of Philadel-

phia. Positioned so he watches over Bergé as he sleeps, this great American Francophile is the perfect emblem of Bergé's pied-à-terre. "You see," says Bergé, eyeing the clock, "even though the apartment turned into a collaboration between three people and two countries that I admire, I kept the spirit—the American spirit."

## RoboCop

(Continued from page 197) and yang of the house, its synthesis of spareness and splendor.

And all of it, according to Ann Holden and Ann Dupuy, the engaging New Orleans decorators who helped bring it into being, embodies Weller's own aesthetic discernment. "He was adamant about keeping the house white, light, open, and young," says Dupuy in a conference call. So white, chimes in Holden, "we had to convince him to use off-white. He wanted chalk white." "But he didn't want it to look typically L.A.," says Dupuy. "You know those

overstuffed cars that people use for furniture? Upholstered Yugos? Basically, Peter wanted to live and die in Italy." "We love Italy, too," confides Holden. "We just don't get to do as much of that in New Orleans. It's more English and French because of the Victorian architecture."

English, French, or Italian, Holden & Dupuy's pursuit is one of subtle reinvention. For Weller they fashioned iron patio furniture after intaglio earrings, turned a beat-up pair of Louis XVI–style fauteuils into comfortable armchairs upholstered in embossed leather, and incorporated an antique panel with grisaille cupids into the headboard of Weller's bed. A round

clock with metal hands and flashing lights, dubbed RoboClock, sits on a nightstand by the bed; it was a house gift, says Dupuy, for "a terrific client, terrific to work with, a delight." "And she's not just saying that," says Holden.

The feeling, in any case, is mutual. "I think Holden and Dupuy did a miraculous job on the L.A. house," he says in a phone interview from his Toronto dressing room. "It makes me feel as if I'm in Italy the second I walk into it. Other houses in L.A. are quasi-Spanish. Lovely but not my cup of tea, you know. This is exactly like what you see around Amalfi, in one of the groovier villas. Southern Italian, not Tuscan, not Roman. Very airy and light." If not

exactly chalk white? "I wanted a white living room because white is Italian," he replies. "The Anns wanted beige. I mean, you know, I bought the house." So the off-white was a compromise? "Yeah. But they compromised with me more than I compromised with them."

His bathroom, for instance, was

made strictly to personal specifications: Weller says that despite its Eastern elements the sleek design has an Italian look, and the room conforms to the spareness of its surroundings. "I don't like a lot of stuff around. It's because I grew up a military brat, I think, and I was always having to pack up and

leave. I still travel a lot." He just doesn't leave: "That place turns me on more than any house I've ever been in. It would take something really unbelievable to make me move out of there. I just want everybody to know that I'm home all the time with a lot of cops." 

\*\*Editor: Joyce MacRae\*\*

## **Dark Domesticity**

(Continued from page 190) Uncle Fester's cobweb-strewn chamber is made even more claustrophobic by being papered with reproductions of Gustave Doré's engravings of scenes from Dante's Inferno.

The walls of every set are angled

slightly to create an illusion of greater depth. Macdonald gave the walls of the subterranean treasure room Venetianstyle façades that disappear in exaggerated perspective, à la Chirico. He modeled the below-stairs kitchen after that of sixteenth-century Burghley House in Lincolnshire, right down to the massive wooden table with turned legs, but gave the room a shadowy

darkness more suggestive of a Piranesi prison than an English country house. And in true aristocratic fashion the forward-looking Addamses have their own cemetery, the resting place of such ancestors as Atlas Addams, whose grave is marked by a statue of a bodybuilder. Macdonald's favorite set, it is located just a headstone's throw from the family manse.

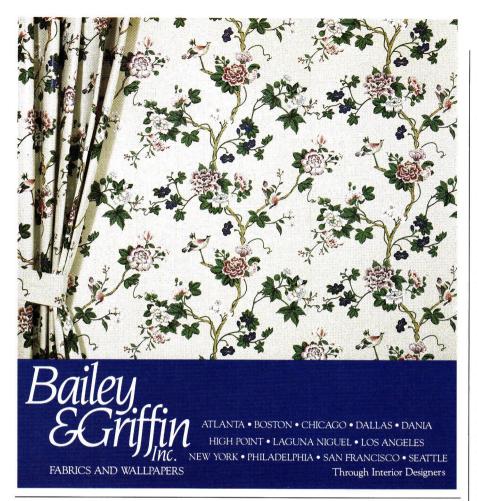
## Market Place

(Continued from page 187) windows with looping lead decorations from the hotel inside the old Gare d'Orsay train station, now the Musée d'Orsay.

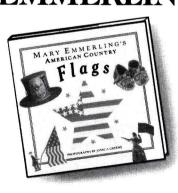
Sapet explains that the decoration had "less to do with my deciding what I was going to do than it did with my deciding what I wasn't going to do." What he chose to avoid was fabric on the walls, lacquered surfaces, and trompe l'oeil. "Believe it or not," he says, "the

idea in the beginning was to leave it all, if not exactly empty, then at least without the surfeit of things that now engulf me. I was determined to have something simple and pure. And yet where objects are concerned my capacity for absorption is extraordinary."



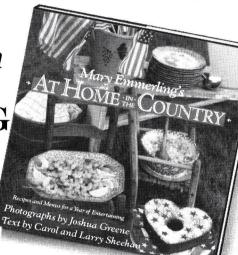


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## Market Place

Like Sapet's stand at the market, the catholic contents of his house extend from the late eighteenth century (a Directoire bed with a lyre motif) to the late 1950s (Italian dining chairs in metal worked to resemble turned wood) and "from the sincere to the bizarre." as he puts it. "My preference is for things created by people whose hands are driven by their heads." Yet if a tenderness is betrayed for any one material, it is wrought iron, and if the balance is tipped in favor of any one epoch, it is the 1930s, best represented by a number of aggressively stylish pieces by the Paris decorator René Prou.

"I long to arrive at the point where I can appreciate something without having to own it," says Sapet, nervously appraising his collections. "I can't help thinking how much better the house would be with nothing in it." This is the reflective Sapet talking. When the triumphant one speaks, however, it is of his "petit oeuvre." "Because this house gives substance to a childhood dream," he reasons, "I am the only one equipped to say whether or not I have succeeded. Mine is a childhood fantasy realized with the means of an adult and transfigured by time."  $\spadesuit$ 

## Bel-Air East

(Continued from page 160) The older ones have a media room hideaway, as well as bedrooms featuring such details as a Juliet balcony and a window seat that doubles as a guest bed.

For all its formality, this is above all a family house. Each child helped design his or her own room. Even the youngest, at age two, had a say about the placement of furniture in the playroom. "The rhythm of this house," says Stanley, "is a children's rhythm." Here are two parents who like the sound of running feet, of televisions and loud voices. The minute the oldest children start to settle down and have families of their own, Stanley and Melinda plan to add a second story to the guesthouse. "In our next life we want to come back as our children," says Stanley. Meanwhile, this life is pretty comfortable.

#### Resources

#### WRITER IN RESIDENCE

Page 108 Doralice chairs and Filiberto sofas with cotton/Dacron covers, by Antonio Citterio for Flexform, for stores (212) 366-5346. Wicker chairs (#M105), by Mondo, for stores (212) 366-5346.

#### WORKROOM

**Pages 134, 136** Custom stonework, by Simon Verity, NYC (212) 222-7678.

#### **EDITOR'S PAGE**

Page 141 Silk brocade with gold and silver thread, tasseled tieback, to the trade to order at Christopher Hyland, NYC (212) 688-6121.

#### A PARISIAN DISCOVERS AMERICA

Pages 142–49 Architecture, by Peter Marino & Assoc, 150 East 58 St., New York, NY 10022; (212) 752-5444. Decoration, by Jed Johnson & Assocs., 211 West 61 St., New York, NY 10023, (212) 489-7840, and Jacques Grange, 118 rue du Faubourg-St.-Honoré, 75008 Paris, (1) 47-42-47-34. Custom stenciling, by Leo Sans, Vernon (203) 872-4785, 149 Custom Special Cat carpet, to the trade at Stark Carpet, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Houston, Los Angeles, Philadelphia, San Francisco, Troy, Washington, D.C.; Gregory Alonso, Cleveland; Dean-Warren, Phoenix.

#### NOHO SPLIT-LEVEL

Pages 150-55 Decoration, by Geordi Humphreys of D'Aquino Humphreys Interiors, NYC (212) 925-1770, and Joseph Paolucci of Perigee, Merrick (516) 379-4355. Architectural renovation, by Jim Sanford of Sanford/Strauss, Warren (802) 496-5007. 150-52 Curtains, by Harold Lebowitz of Pearl, Convent Station (201) 538-1411. 152 1950s starburst chandelier, similar at Futurama Antiques, Los Angeles (213) 468-8885. Kidney-shaped maple dining table, custom sofas, and custom ottoman, to order from Marc Balet, NYC (212) 777-6877. Dining table construction and cabinetwork by Eamon Grant, Dobbs Ferry (914) 693-1875. 154 Vintage beanbag chairs, similar at Avant Garde, Fort Lauderdale (305) 462-7484. 155 Cloud mirror fragment chandelier, by Andrew Logan, to order from the Glass House, London (71) 407-6575

#### **BEL-AIR EAST**

Pages 156-63 Architecture, by Bentley LaRosa Salasky, 160 Fifth Ave. Room 702, New York, NY 10010; (212) 255-7827. Decoration, by Cullman & Kravis, 790 Madison Ave., New York, NY 10021; (212) 249-3874. Decorative stenciling and glazing, executed by Mark Uriu, Brooklyn (718) 858-2977 156 Landscape design, by Nancy McCabe, Salisbury (203) 824-0354. 156-57 Late 19th century Agra carpet, similar at Dildarian, NYC (212) 288-4948. Montrachet Print on Moiré cotton/rayon on chairs, Ronsard Print on Moiré cotton/rayon on inner sofa pillows, Villedo Armure cotton/silk on chair pillow, to the trade at Brunschwig & Fils, NYC, Atlanta, Boston, Chicago, Cleveland, Dallas, Dania, Denver, Houston, Laguna Niguel, London, Los Angeles, Philadelphia, San Diego, San Francisco, Seattle, Toronto, Troy, Washington, D.C. Christelle Rope viscose on inner sofa pillows, to the trade at Lee Jofa, for showrooms (201) 438-8444. 18thcentury Damask linen/silk on sofa, to the trade at Scalamandré, for showrooms (212) 980-3888. Satin Milleraies rayon/spun rayon on outer sofa pillows, Galon Cable rayon cord on chair pillow, to the trade at Clarence House, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Denver, Houston, Los Angeles, Philadelphia, Portland, San Francisco, Seattle, Troy. Régence giltwood sconces, at Guttmann Picture Frame Assocs., NYC (212) 744-8600. English ironstone dessert service in vitrine, c. 1840, at S. Wyler, NYC (212) 879-9848. 18th-century Chinese porcelain lamp with ormolu collar and base, similar at Florian Papp, NYC (212) 288-6770. **158** Regency mahogany table, Regency brass-inlaid rosewood dining chairs, similar at Great Brampton House Antiques, Madley, England (981) 250-244. Montenotte viscose/cotton for curtains, to the trade at André Bon, for showrooms (212) 355-4012. Custom-color silk fringe (#FC1062-999) and customcolor silk tassels (#T2800-999) on curtains, to the trade at Scalamandré (see above). Villedo Armure cotton/silk on seat cushions, to the trade at Brunschwig (see above). Swedish chandelier, c. 1820, Regency girandoles, similar at Stair & Co., NYC (212) 517-4400. Late 19th century Mirzapur wool carpet, similar at Doris Leslie Blau, NYC (212) 759-3715. 19th-century English porcelain in cabinet, similar at Bardith, NYC (212) 737-3775. 159 Twigs custom hand-tufted wool rug, to the trade to order at V'Soske, for showrooms (800) 847-4277. 18thcentury English grandmother clock, similar at Florian Papp (see above). 160 Compagnie des Indes cotton for sofa and pillow, Giubileo wool/silk for chairs. Kohat Brun cotton for sofa skirt and pillow, to the trade at Clarence House (see above). 160-61 Defontaine Imberline silk/cotton for settee and curtains, to the trade at Cowtan & Tout, NYC; Travis-Irvin, Atlanta; Shecter-Martin, Boston; Rozmallin, Chicago; Rozmallin at Baker, Knapp & Tubbs, Cleveland, Minneapolis, Troy; John Edward Hughes, Dallas, Houston; Bill Nessen, Dania; Egg & Dart, Denver; Kneedler-Fauchère, Los Angeles, San Diego, San Francisco; Croce, Philadelphia; Wayne Martin, Portland, Seattle; Primavera, Toronto. Custom-woven silk bullion fringe with hangers (#FB1051-999) on curtains, tassel silk fringe (#FT641-3) on two pillows, to the trade at Scalamandré (see above). English girandole, c. 1840, similar at Philip Colleck, NYC (212) 505-2500. Famille Verte c. 1850 lamp under girandole, similar at Kentshire Galleries, NYC (212) 673-6644. 162-63 Pillemont Toile linen for guest room, to the trade at Scalamandré (see above). Woodcrest II wool carpet, to the trade at Stark (see above for pg 149). Custom-color single-arm tole wall sconce, to the trade to order at Joseph Richter, NYC (212) 755-6094. 163 Cumberland chintz on bed, to the trade at Cowtan & Tout (see above). Trouville Linen Damask on club chair, to the trade at Brunschwig (see

above). Persan floral print cotton on bed, curtains, and pillows, to the trade at Clarence House (see above). Bearn cotton plaid on pillow, at Pierre Deux, for stores (800) 874-3773. Custom-color single-arm tole star sconce, to the trade to order at Joseph Richter (see above). 19th-century American rocker and painted blanket chest, 20th-century American braided rug, similar at Judith & James Milne, NYC (212) 472-0107.

#### **DECORATING THE GARDEN**

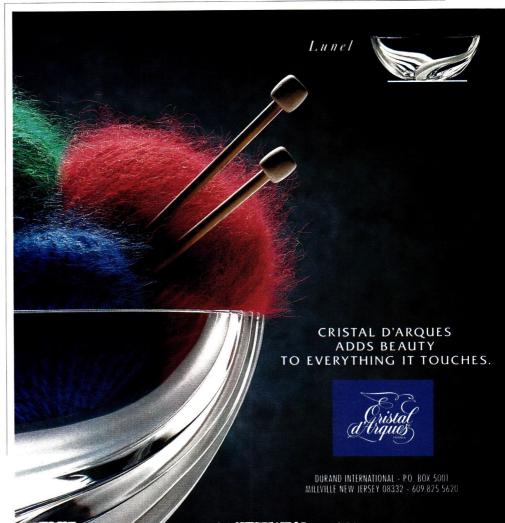
Pages 164–69 Treillage finials, terra-cotta pots, watering cans, antique garden furniture, similar at Treillage, NYC (212) 535-2288. 168 Swan fountain, similar at Thos. K. Woodard, NYC (212) 794-9404. 169 Plantation Teak Steamer chaises, \$615 ea, to order from Smith & Hawken, (415) 383-2000.

#### THE ART OF FRIENDSHIP

Page 171 Doralice chairs with cotton/Dacron covers, by Antonio Citterio for Flexform, for stores (212) 366-5346. 174 Bergame cotton/viscose moiré stripe on chairs, to the trade at Manuel Canovas, NYC, Los Angeles; Travis-Irvin, Atlanta; Shecter-Martin, Boston; Donghia Showrooms, Chicago, Cleveland, Dania, San Francisco, Washington, D.C.; David Sutherland, Dallas, Houston; Egg & Dart, Denver; Matches, Philadelphia.

#### **BEAUTY AND THE BATH**

Page 176 Guillaume Saalburg, 9 rue François-Bonvin, 75015 Paris: (1) 47-34-79-89. 177 Anderson/Schwartz Architects. 40 Hudson St., New York, NY 10013. (212) 608-0185. Granite and marble in Anderson/Schwartz bathrooms, from Marble Modes, College Point (718) 539-1334. Sandblasted mirrors, fabricated by New York Carved Arts. NYC (212) 966-5924 by appt. Custom steel toothbrush holder above spigot, to order from Anderson/Schwartz (see above). Unglazed ceramic mosaics, 2"x2" size, high-gloss ceramic mosaics, 1"x1" size, around Anderson/Schwartz bathtub, from American Olean Tile Co., for dealers (212) 688-1177. 178-79 Antiques and decoration, by



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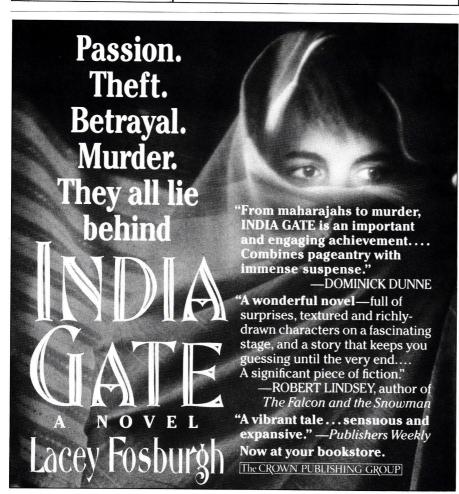
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Anthony Ingrao, 215 East 58 St., New York, NY 10022; (212) 758-2770. Custom-color slubbed silk for walls and curtain, to the trade at Scalamandré. for showrooms (212) 980-3888. Renna Suede on chair, Jaguar Velours Soie silk velvet on pillow. Faille Kaleidoscope silk on walls surrounding bath, to the trade at Clarence House (see above for pgs 156-57). Mosaic Palermo Lamontage (tufted felt) carpet, to the trade at Stark Carpet, NYC (212) 752-9000. Faux porphyry moldings and bathtub, gilding, and painted sky dome, executed by Andrea Torrens, NYC (212) 925-0905. Lighting design, by William Riegel, NYC (212) 289-9044 by appt. Venetian mirror above sink, with painted decoration, c. 1825, at Garrick Stephenson, NYC (212) 753-2570. Replica clawfoot tub, available in porcelain. marble dust, or terra-cotta, to custom-order from Irreplaceable Artifacts, NYC (212) 777-2900. 180-81 Michael La Rocca, 150 East 58 St. Suite 3510, New York, NY 10155; (212) 755-5558. 180 Wicker chaise, from the Ralph Lauren Home Collection, at Polo/Ralph Lauren and fine department stores, for more information, 1185 Ave. of the Americas, New York, NY 10036; (212) 642-8700. Majorca cotton on chaise, Onston Hall wallpaper, to the trade at Clarence House (see above for pgs 156-57). Weller bathroom, by Hayne Architects, 6162 La Gloria Dr., Malibu, CA 90265; (213) 457-0732. 181 Twoperson whirlpool bath (#K-1466), from Kohler Co... for stores (800) 456-4537 ext 800. English Egyptian revival metal bench, American bobbin-turned mahogany side chair, c. 1840, similar at Reymer-Jourdan Antiques, NYC (212) 674-4470. Lá Cascade cotton tapestry on chaise, Velours Panthère spun rayon/cotton velvet on bench, to the trade at Clarence House (see above for pgs 156-57). Ebony polyester/cotton gaufré velvet on armchair, to the trade at Yves Gonnet, for showrooms (212) 758-8220. Chinese needlepoint wool carpet, to the trade at Stark (see above for pg 149). 1920s French metal/glass tables, early 19th century Italian steel engravings, similar at Niall Smith Antiques, NYC (212) 941-7354. Reproduction Irish Regency rhinestone/lacquer/giltwood mirror, to the trade at Yale R. Burge, NYC (212) 838-4005, French chrome standing mirror, c. 1900, Victorian mahogany étagère, similar at Howard Kaplan Antiques, NYC (212) 674-1000. 19th-century Italian giltwood chandelier, similar at Charles Cooper Antiques, New Orleans (504) 523-4718. Paris bathroom, by Bokura & Assocs., 21 rue Danielle-Casanova, 75001 Paris; (1) 42-96-08-90. Bathtub, fabricated by Guillaume Saalburg (see above). New York bathroom, by Hariri & Hariri Design, 18 East 12 St. #1C, New York, NY 10003; (212) 727-0338. Steel cabinet and shelf, fabricated by Scott R. Madison, Hoboken (201) 420-7404.

#### MARKET PLACE

Pages 182-87 Selected antiques, from Christian Sapet, Paris (1) 40-12-29-12

#### **ROBOCOP LIGHTENS UP**

Pages 192–97 Decoration, by Holden & Dupuy Interior Design, 1101 1st St., New Orleans, LA 70130; (504) 524-6327. Glazing and decorative painting in dining room and entry hall, by Elloree Findley, La Cañada Flintridge, (818) 790-2641 by appt. 192-93 Paddington sofa (#346), Eaton armchairs (#383), to the trade to custom-order from Rose Tarlow-Melrose House, Los Angeles; Ainsworth-Noah, Atlanta; Holly Hunt, Chicago, Minneapolis; Hargett, Dallas, Houston; Todd Wiggins, Dania; Egg & Dart, Denver; Shears & Window, Laguna Niguel, San Francisco; Randolph & Hein, Los Angeles, NYC; Trade Wings, Washington, D.C. New Rustica sisal carpet, to the trade at Stark (see above for pg 149). Peruviano cotton on chairs, Caravaggio cotton on sofa pillow and bench pillow, at Fortuny, NYC, for showrooms (212) 753-7153. Floral linen/cotton damask (#4753) on sofa, to the trade at Henry Calvin Fabrics, for showrooms (415) 565-1950. Palmetto silk on iron chair, to the trade at Clarence House (see above for pgs 156-57). Raffia Weave on bench cushions, to the trade at Donghia Furniture/Textiles, for showrooms (800) 366-4442. 18th-century stone cannonballs, early

19th century Italian candlestick, 19th-century Italian andirons, 1920s Murano glass lamp parts on table, similar at Panache Antiques, Los Angeles (213) 653-9436. Tizio lamp on gesso table, from Artemide, for information (516) 694-9292. 194 Late 18th century French chairs, similar at the French Antique Shop, New Orleans (504) 524-9861. Piero cotton/rayon printed moiré faille on chairs, to the trade at Scalamandré, for showrooms (212) 980-3888. Fiori Stripe silk on chair backs, to the trade at Nancy Corzine Textiles, for showrooms (213) 559-9051. Equinoxe polyester organza for slipcovers, to the trade at Bergamo, for showrooms (718) 392-5000. Isadora pleated silk for curtains, to the trade at Gretchen Bellinger, for showrooms (518) 235-2828. Silver-plate champagne bucket, Royal Berlin plates, Lalique bar glasses, Riedel champagne flutes. Cartier salt and pepper, at Foster-Ingersoll, Los Angeles (213) 652-7677. 18th-century Italian tole urn/lavabo, similar at Panache (see above). 196 1920s Italian gilded tole sconce, similar at Panache (see above). 18th-century Venetian console with faux marble top, similar at French Collectibles. New Orleans (504) 897-9020. Late 18th century French trumeau, similar at Royal Antiques, New Orleans (504) 524-7033. Italian altarpiece, similar at French Collectibles (see above). 19th-century French Louis XVI-style chairs, similar at the French Antique Shop (see above). Travelers embossed leather on chairs, to the trade at Brunschwig (see above for pgs 156-57). 19th-century pediment fragment, similar at Mac Maison Antiques, New Orleans (504) 891-2863. Paste-paper/ wood box on table, similar to order from Brett Landenberger, San Francisco (415) 664-8015 by appt. 197 Three Line Pattern cotton bed linens, at Pratesi, Beverly Hills (213) 274-7661. French 3-tiered walnut table with brass gallery (#221), to the trade to custom-order at Rose Tarlow-Melrose House (see above). Clinton cotton on wood chair, to the trade at Intair, for showrooms (305) 573-8956.

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HG-House & Garden (ISSN 0018-6406) is published monthly by The Condé Nast Publications Inc., 9100 Wilshire Boulevard, Beverly Hills CA 90212. PRINCI-PAL OFFICE: 350 Madison Avenue, New York NY 10017. Bernard H. Leser, President; Eric C. Anderson, Vice President-Treasurer; Pamela van Zandt, Vice President-Secretary. Second-class postage paid at Beverly Hills CA and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Magazine Registration File No. 9016. Canadian Goods and Services Tax Registration No. R123242885. Subscriptions, in U.S. and possessions, \$24 for one year, \$46 for two years; in Canada, \$41 for one year, including GST. Elsewhere, \$43 for one year, payable in advance. Single copies: U.S. \$4, Canada \$4.50. For subscriptions, address changes, and adjustments, write to House & Garden, Box 53916, Boulder CO 80322. Eight weeks are required for change of address. Please give both new address and old as printed on last label. First copy of a new subscription will be mailed within eight weeks after receipt of order. Manuscripts, drawings, and other material submitted must be accompanied by a stamped, self-addressed envelope. However, House & Garden is not responsible for loss, damage, or any other injury as to unsolicited manuscripts, unsolicited artwork (including but not limited to drawings, photographs, or transparencies), or any other unsolicited material

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#### ART À LA CARTE

Pages 198-99 Madame de Pompadour 21-piece Limoges porcelain breakfast service, \$2,300, by Cindy Sherman for Artes Magnus, for galleries (212) 750-1600 200 Classical Still Life Limoges porcelain table centerpiece, including pitcher that can be used as vase, \$9,500, by George Segal for Artes Magnus (see above). 200-01 Demie Tasse 21-piece Limoges porcelain breakfast service, \$2,100 in blue/white, \$1,700 in white, by Arman for Artes Magnus (see above)

#### HIGH STYLE IN A HAYLOFT

Pages 202-03 Cypress cotton bouclé on armchair, from Zigzag Collection, to the trade at Osborne & Little, for showrooms (203) 359-1500. Teak armchair, c. 1900, similar to the trade at Ann Morris Antiques, NYC (212) 755-3308. Tiber cotton tapestry on teak chair. Clipper Cloth worsted wool on sofa, to the trade at Clarence House (see above for pgs 156-57). Bacchus Wool Damask on sofa pillow, to the trade at Brunschwig (see above for pgs 156-57). Victorian mahogany tray table and bark planter, similar to the trade at J. Garvin Mecking. NYC (212) 677-4316. English arts and crafts pottery pitcher on tray table, similar at H. M. Luther Antiques, NYC (212) 505-1485. 1920s-30s American branch/root table, similar at Pure Mädderlake, NYC (212) 941-7770. 204 Peking Chinese wool carpet, c. 1910, similar at Doris Leslie Blau, NYC (212) 759-3715. English Neo-Gothic oak table behind sofa, c. 1860, similar to the trade at Ann Morris (see above). French porcelain dandelion lamp, c. 1860, similar at Elliott Galleries, NYC (212) 861-2222. 205 Foliage wallpaper (#WM7424-1), from William Morris Collection, to the trade at Arthur Sanderson & Sons, for showrooms (212) 319-7220. Lorraine Riesenbach paintings, at Artists' House Gallery, Philadelphia (215) 923-8440. English pine farmhouse table, c. 1840, Irish pine/ash cottage chairs, c. 1860. similar at British Country Antiques, Woodbury (203) 263-5100. Handmade wrought-iron reproduction chandelier, at Nancy Fierberg Antiques, Woodbury (203) 263-4957. 206 Handmade wrought-iron reproduction of 18th-century French chandelier, similar to the trade at Marvin Alexander, NYC (212) 838-2320. 18th-century Welsh brass/mahogany table, similar to the trade at J. Garvin Mecking (see above). Antique handmade wrought-iron palm candlesticks, similar at Pure Mädderlake (see above). 206-07 Steel canopy bed, by Niermann Weeks for J. Lambeth & Co., to the trade to custom-order at J. Lambeth & Co., Washington, D.C. (202) 646-1774. Melusine woven quilted cotton for bedcover, to the trade at Boussac of France, for showrooms (212) 421-0534. Corinthian Rose cotton print on chairs, to the trade at Clarence House (see above for pgs 156-57). Mercerized cotton (#P-8) for shams, from Pastilles Collection, to the trade at Silk Dynasty, for show-rooms (415) 965-1077. English rag rug, c. 1910, similar at Doris Leslie Blau (see above).

#### **GREAT IDEAS**

Page 219 David Anthony Easton, 323 East 58 St., New York, NY 10022; (212) 486-6704. Regatta Stripe wallpaper, to the trade at Osborne & Little, for showrooms (203) 359-1500. Chatillon Cut Velvet cotton/Bemberg on chairs, to the trade at Brunschwig (see above for pgs 156-57). Feldman Hagan Interiors, 119 East 64 St., New York, NY 10021; (212) 472-1290. 220 Robert Metzger Interiors, 215 East 58 St., New York, NY 10022; (212) 371-9800. Velours Soie silk/cotton embossed velvet on walls, to the trade at Clarence House (see above for pgs 156–57). Louis XVI marble mantel, similar at A&R Asta, NYC (212) 744-8120. Late 18th century French wood mirror, similar at Metro Antiques, NYC (212) 673-3510. Louis XVI ormolu chenets, similar at Dalva Brothers, NYC (212) 758-2297. Michael Formica, Inc., NYC (212) 620-0655. Damji-Black Associates, 40 East 65 St., New York, NY 10021 (212) 861-1831

ALL PRICES APPROXIMATE



## Cande at large

## Emily Fisher Landau, conscientious collector

There's only one other woman who summers on Martha's Vineyard for whom I would sub-

ject myself to seven hours of land, sea, and air travel for a ninety-minute interview. And though I've never actually asked, reliable sources tell me that Mrs. Onassis doesn't give interviews. Emily Fisher Landau, on the other hand, was almost receptive—OK, so it took some cajoling and a character reference from a mutual friend-when I suggested we get together for a chat about the museum I heard she was opening in New York on October 27.

"It's not a museum," said an emphatic Emily, whom I

took a shine to the moment she bounded out of her little white convertible wearing a smile as big as her Kelly bag and what looked like Katharine Hepburn's clothes. So what should you call a 30,000-square-foot building filled with Picassos, Légers, Dubuffets, Mondrians, Matisses, Klines, Rothkos, Twomblys, Johnses, Rauschenbergs, Ruschas, Holzers, and Levines? "Call it a 'center,'" said Emily, who had clearly given the semantics some thought. The distinction is that Emily's center seems not to be about self-glorification. Rather, it's about the fact that no apartment, not even Emily's Park Avenue apartment, no house, not even Emily's Frank Lloyd Wright house in Westchester ("He called it a 'seaside cottage,' but it's no more a seaside cottage than Rockefeller Plaza"), can accommo-

ous. "Why would they be mad? I just gave them probably the best of my six O'Keeffes, Music—Pink and Blue, II,' said Emily. "I also underwrote the last two Biennials."

But even if the board members are filled with covetousness, Emily is committed to seeing her pictures together at last in the concrete shell of a derelict harness factory she found in Queens. Yes, Queens. To ready the building, Emily enlisted architect Max Gordon, best known for designing the Saatchi collection quarters in London. "Max was a perfectionist," said Emily. "I don't think many people will really appreciate what he's done here." Tragically, neither will Gordon, who died of AIDS complications last year on August 23, Emily's birthday. Gordon's perfectionism, however, lives on, not

only in Bill Katz, who polished off the design work, but in Emily. For example, instead of ordering truckloads of institutional furniture, Emily zeroed in on the work of Warren McArthur, the early twentieth century master of brushed aluminum. "I thought I would just buy a few pieces that would look good in the building," she confesses. At the moment Emily's McArthur holdings hover around 150 pieces—and still counting.

But Emily will find a place for her furniture, if not in the exhibition spaces or the art library then in the rooms devoted to one of her favorite causes—an organization committed to teaching teachers how to teach students with learning disabilities. The subject is of special concern to Emily, who is dyslexic. "Do you know how many parents prefer saying 'My child needs a psychiatrist' over 'My child is learning disabled?" To help remove



"I feel very strongly

## that those of us who are lucky enough

date a somewhere-in-the-neighborhood-of-1,000-piece art collection. And, that being the case, it's about not wanting to keep such a collection in storage. Emily's center enables her to appreciate what she has spent thirty years assembling, thanks to the success of her late husband, real estate mogul Martin Fisher, and the support of her current husband, retired clothing manufacturer Sheldon Landau. And because Emily is generous, the rest of us can appreciate it too—provided we call 718-937-0727 and make an appointment. Especially telling is the life span of Emily's center. "When I am gone, so will it," she notes with characteristic matter-of-factness. In other words, the Fisher Landau Center is not a shrine.

I asked if Emily thought her new center would make her colleagues on the board of trustees at the Whitney Museum mad, by which I meant jealous, envious, covet-

## to be able to give should"

that stigma, Emily founded the Fisher Landau Program, which she initiated at the Dalton, Collegiate, and Friends schools in Manhattan. A bit elitist, I pointed out. "Precisely," said Emily. "Starting at the top is like coming out of the closet. Suddenly everybody feels free."

Since the subject of philanthropy had landed on the table, I asked Emily, who is obviously very rich, her thoughts. "I feel very strongly that those of us who are lucky enough to be able to give should," she said. But to what? No one can give to everything. Emily reeled off a list that effectively suggested one person almost could, then qualified her list by distinguishing between what she gives to and what she gives to in a big way. And just how big is big? "Big is big," said Emily. Charles Gandee